

Wanderlust: mobility, mapping and being in the world.



A project submitted in fulfilment of the requirements
for the degree of Doctor of Philosophy

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BA (Hons) Fine Art, MA Visual Art

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Declaration.

I certify that, except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Susanna Castleden

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Date_____

Wanderlust: mobility, mapping and being in the world.

Summary.

Identifying with the field of cultural geography this project questions how the consequence and affect of global mobility has changed the way we see and encounter the world, and how this has necessitated alternative ways of visualising our position within it. Drawing from the research of mobilities scholars John Urry and Tim Cresswell, this creative project explores mobility associated specifically with leisure travel, examining the phenomenon of mobility and what it means to be part of a world 'on the move'. The way in which we move through time and space and our relationship to other mobilities prompts the question of how this experience might be understood and transformed into a visual practice, and encourages new strategies and methodologies for visualising mobility. Mobility research provides a critical analysis of *doing* things – travelling, walking, cycling, or flying – in a similar way that creative practice research enables reflection on the *doing* of making. Mobilities research offers critical analysis beyond the simple fact that movement is a by-product of transport, instead it turns attention to the *embodied* experiences of mobility, to ask what happens whilst we are on the move, and how does the experience of mobility affect our understandings of time and space? Thus the embodied experience of *doing* is understood through both creative practice and theoretical reflection.

The relationship between art and cartography has a long and rich history. From the earliest maps of the Roman Empire to the work of contemporary artists such as Julie Mehretu and Guillermo Kuitca, artists and cartographers continue to utilise geographic and creative methodologies to visualise the world. In addition to scrutinising the visual language of traditional mapping, this research project turns to contemporary cartographic practices as a way to find out how the world may be encountered, how it can be represented visually, and how it may be experienced ontologically. The multitude of ways in which we experience the world via our imaginary or real presence in it continues to offer a rich area of multidisciplinary research for artists and geographers alike. At a time when every surface of the world has been discovered, surveyed or mapped in some way, and the globe is encased in the tracks of satellites, global travel and movement, artists are looking at ways of making use of this information: of the spaces, journeys and experiences that this era presents.

Martin Heidegger's notion of being-in-the world forms a key part of this project and is drawn from as a way of introducing, and in many ways contrasting, the notion that in order to live an authentic existence, human experience must be rooted to places or regions. Within mobilities research there is a call to examine the mobile and nomadic in favour of the sedentary; to understand ways of knowing via the mobile bodies that make up our contemporary world. Therefore in choosing to examine being-in-the-world through mobility, the possibility is presented that moving through the physical world may open up new understandings of being.

The relationship between knowing and being are central in this research project, as a corollary to both mobility and mapping. Throughout this project maps and mapping offer an enduring structural and conceptual methodology to create works that evoke some of the unknown in a world of the known.

Examined through Nicolas Bourriaud's aptly geographical metaphor of a *conceptual archipelago* (Bourriaud, 2009) this research project unites a series of separate yet interrelated ideas akin to metaphorical islands, and draws them together to form an archipelago of creative projects. Arising from a curiosity about how the world is encountered and represented, this research project connects cultural geography and cartographic thinking with contemporary art theory and practice, in order to seek new ways of understanding the world. The objective of this project is to create a body of two and three-dimensional artworks utilising methodologies associated with drawing and printmaking, to allude to contemporary understandings of wanderlust, mobility, mapping and being-in-the-world. Through this research project I suggest that being in our contemporary world is inextricably linked to wanderlust, mobility and mapping.

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Introduction // Wanderlust: mobility, mapping and being in the world.

In his preface to *The Radicant*, Nicolas Bourriaud uses the term *conceptual archipelago* to articulate his approach to exploring an idea with fragments or smaller parts that are firmly linked together by a central idea (Bourriaud, 2009). Bourriaud's conceptual archipelago evokes for me an image of a cluster of small islands, or thoughts, surrounded by a body of water through which one can occasionally see, or at least sense, an underlying structure that ultimately links them together. I use this phrase by way of an introduction as it encompasses and evokes the key issues that I draw on in this research project, and present in this exegesis: fragments of geographical thinking, wonder, travel, imagination, mobility and mapping.

This research project begins with two of the larger islands of the archipelago – geography and creative practice. Arguably beginning with Strabo's encyclopaedia of geographical knowledge *Geographica*, the relationship between creative practice and geographical knowledge has a long history. Artworks have been, and continue to be, the focus of geographical inquiry, and more recently geographers have turned to creative practice as a way of informing geographical debate (Hawkins, 2011), furthermore, contemporary artists turn to geographical theory and methods as a way of informing their creative practice. This nexus between geographical thinking and creative practice presents an emergent field of research. The connection to geography has had a significant influence on my previous work in which I investigated the strategies of mapping, toponymy and Australian colonial histories. This research project marks a clear shift in my practice, a shift evoked by an encounter with a small catalogue that visually and textually detailed a creative research project combining the practices of eight geographers and eight artists. Part of the larger *Visualising Geography* project, the *Landing* catalogue was the result of an experimental and speculative approach to geographical and creative research through which I encountered works by artists that I was familiar with such as Richard Wentworth, Jeremy Deller and Kathy Prendergast working in collaboration with and alongside unfamiliar and unknown names of cultural geographers such as Catherine Nash and Phillip Crang. Uncovering this emergent field of research that existed at the intersection of familiar and unknown worlds opened a new landscape of possibilities in my practice.

Extending from Strabo's *Geographica* to 14th century *mappa mundi* through to contemporary artists such as Julie Mehretu, Layla Curtis and Franz Ackermann, maps and mapping utilise geographic and creative methodologies to visualise the world. Looking beyond perhaps this most obvious fusion of geographical and creative practice in the form of maps, this project turns to contemporary geographical thinking as a way to find out how the world may be encountered, how it can be represented visually, and how it may be experienced ontologically. At a time when almost every surface of the world has been discovered, surveyed and mapped, and the globe is encased in the tracks of satellites, flight paths, shipping lanes and highways, artists today look at ways of making use of this information: of the spaces, journeys and experiences that this era presents. Bourriaud describes this through a similar geographical analogy, stating that 'contemporary art might be described as an offshore zone. Neither entirely integrated in society, nor entirely relegated to the role of neutral observer' he goes on to state that for this reason contemporary art can maintain its distance 'alternating the expedition into the heart of reality with the withdraw into the comfort that extra-territoriality provides' (Bourriaud, 2003, p. 7). Through creative practice, I question how the consequence and affect of global mobility has changed the way we understand the world, and how this has necessitated alternative ways of visualising, mapping and understanding our position within it. Through analysing mobility associated with travel and examining the visual languages of mapping, the objective of this project is to create two and three-dimensional artworks that allude to contemporary understandings of being-in-the-world¹. The aim is to generate works that suggest or offer new ways of visualising the world through synthesizing methods of mapping with alternative materials, processes and adaptations.

In this research project I look specifically to cultural geography – a smaller island within the archipelago of geography – in order to understand the diverse modes of engagement in and analysis of the world. Cultural geography, entwined within social and human geography, has at its core notions of, place, landscape, representation, mobility and space. Human geographer, Tim Cresswell, whose work is influential in this project, defines geography as 'a dynamic and consistently critical exercise in the world we inhabit' (Cresswell, 2013, para. 1) and declares that the sites of inquiry are potentially endless. This call to be critically curious and inquisitive about the world we inhabit operates in synchronicity with the practice of seeing that activates (my) art practice. Themes of embodiment, affect, performativity, curation and materiality appear in cultural

¹ Martin Heidegger's phrase being-in-the-world is used in this project to cover notions of being: a consciousness and awareness of being there. This is expanded upon in Chapter Four. It is important to note however, that in the title of this project I specifically use the unhyphenated phrase *being in the world* rather than Heidegger's being-in-the-world as a way of avoiding the possible implication that the project is centered solely on a Heideggerian approach.

geography literature, affirming the relationship between creative research projects and cultural geographic thinking. This emergent thread of research is evidenced by cultural geographers turning to practices more often associated with creative practice, as Harriet Hawkins states, 'geographers have worked with and as artists, and have developed critical-creative writing styles to evoke (rather than simply describe) the experiences of being in and moving through landscape' (Hawkins, 2011). The multitude of ways in which we experience the world via our imaginary and physical encounters continues to offer a rich area of multidisciplinary research for artists and geographers alike.

Engaging with cultural geography I identify with the phenomenon of mobility and what it means to be part of a world on the move. The study of mobility is activated through an understanding that the empirical material of movement can be given theoretical insight. Mobility research provides a critical analysis of *doing* things – travelling, walking, cycling, or flying – in a similar way that creative practice research reflects on the *doing* of making. Mobilities research offers critical analysis beyond the simple fact that movement is a by-product of transport, instead turning attention to the embodied experiences of mobility, seeking to ask what happens whilst we are on the move, and how does the experience of mobility affect our understandings of time and space? Cultural geography, and more specifically mobility theories, emphasise that 'mobile, embodied practices are central to how we experience the world, from practices of writing and sensing, to walking and driving. Our mobilities create spaces and stories – spatial stories' (Cresswell & Merriman, 2011, p. 5). Thus the embodied experience of mobility is understood through both creative practice and theoretical reflection.

Nodes, networks and places of mass transit such as airports and train stations are important components of this research and through this a heightened understanding of the non-fixity of place that arises from global mobility. By reflecting on Marc Augé's *non-places*, I contest that places of transit (airports, motorways and hotel rooms), although ubiquitous and generic, are constantly being remade by the activities and actions that occur in and around them. Parallel to this, observations of the patterns of mass mobility in turn bring me to understand the corporeality of individual mobility in a more conscious way. I find that critical observations on the affect of embodied movement through travel such as duration, fatigue, vulnerability and even stillness prompted me to be conscious to the sensations of mobility. An extension of this was to acknowledge the importance of travel time – attentiveness to the journey – in a similar way that that a creative practice research project demands a critical consideration of studio practice time. Synergies between *doing* travel and *doing* art are uncovered.

In this project I come to observe the affect of wanderlust on my own way of seeing and being in the world, and seek to find new ways of experiencing travel, becoming more aware of the influence of both real and imaginary travel, and of the symptoms of travel anticipation and expectation. The question of being, I propose, can be revealed through encounters with mobility. In discussing Martin Heidegger's approach to being in *Basic Writings*, Taylor Carmen notes, 'when we ask – or better yet *encounter* – the metaphysical question in the right mood, it stirs up in us a sense of astonishment, awe, perhaps a vague sense of dread. This experience of wonder just *is* the question of being' (Carman 2008, p. x). As a result of this awareness I recount specific experiences associated with a round-the-world journey in which I travelled on an unknown itinerary, thus allowing the not knowing to mediate usual practices of planning, and to ultimately reveal a new awareness of embodied mobility and being. Running through this project is a persistent subjective inquiry into what I thought to be known and what is unknown; an inquiry that plays out through both studio based research and geographical thinking.

I grew up on the move. Living between London and Perth as a child meant travelling between these distant locations, which in turn became part of my understanding of the world as we moved across it, and became part of the maps that described it. I was encouraged to write diaries and to plot our path on the hand-painted map on the side of the Land Rover as we travelled through Afghanistan, Pakistan and Turkey. I began to understand the pace of time and distance as we took journeys across the globe by car, boat, train and aeroplane. Perhaps this is what instilled in me the desire within this project to reflect my experience of the world not simply from a subjective narrative viewpoint, but through attending to the affect of certain experiences that influence my studio-based work. To this end, the works are intended to reflect an experience of travel, mobility and mapping rather than be seen as a visual travelogue or guidebook.

Within this research project I am attentive to, and questioning of, the activities of doing and making in order to be perceptive to what was thought to be known, and what is revealed through the studio practice. In this exegesis I reference the practices of contemporary artists who reflect on the world through their practice, making works that draw from geography, history and mapping in order to question perceived understandings and knowledge of the world. These artists are relevant not so much for their use of specific mediums, but for their creative thinking about, and critical observation of, global events, mobility, phenomena and experiences. Peter Liversidge creates representations that are real and familiar yet are simultaneously fabricated and

mysterious. His long running interest in representing the North Montana Plains results in sculptural objects and pictorial representations of a place that exists in the real world, but one that the artist has never visited. Similarly Liversidge's books of proposals are rich with diverse propositions, some of which are inherently realisable and redolent with simple desires such as, 'I propose to escape to the beach' (*Proposals for Barcelona* 2007) whilst others such as 'I propose to vanish into thin air' (*Jupiter Proposals* 2009), seem less probable. For Liversidge the existence of the proposal on a sheet of A4 paper is significantly more important than actualising or making it real. His works tempt us to question what in our world is real and what is mythical – what is possible and what lies beyond our physical reach.

Aleksandra Mir appears to take the whole world as her subject, staging ambitious works that seek to reveal our participation and complicity in being part of the world. Working across mediums and scale, Mir creates works that explore social structures, geography, globalisation, participation and distribution, with works often activated by the presence of the viewer. Mir's works include a life sized 747 aeroplane-shaped helium balloon that hovers as if in a state of perpetual departure at different locations in Paris, as well as an ongoing work in which she co-opts colleagues and friends to re-name all the streets in Tokyo. Specifically relevant to this project is Mir's work *VENEZIA (all places contain all others)* (2009), in which she activated the public to disperse fictive postcards of Venice across the globe. This work, like much of Mir's other work is in a constant state of being, relying on and engaging with human encounters to perpetuate and sustain it.

Geographical stories and travel fictions continue to inspire and influence creative practice and can elicit conversations, questions and rejoinders; Jules Verne's *Journey to the Centre of the Earth* informed Roni Horn's approach to visualising Iceland, and the words of Herman Melville's *Moby Dick* dictated the path of Jeremy Wood's GPS drawings along the two meridians in London. Similarly Tacita Dean's blackboard drawings depicting the perils of ocean faring travels draw from the 1934 book *Last of the Wind Ships*, written by Australian adventurer and whaler Captain Villiers. In contrast, Franz Ackermann's mental maps oscillate between representations of structures – skyscrapers and bridges – that are found in the real cities visited by the artist, and a 'picture of his mind as it reacts to the stimulus of a particular environment' (Hoptmann, 2009, p. 85). From the multitude of artists working with mapping processes and materials, I refer to the works of Julie Mehretu, John Baldessari and Guillermo Kuitka as artists who extract distinct and particular elements of mapping, to give a unique specificity to their map-based work. I maintain a curiosity in the symbiotic associations between the processes

of printmaking and mapping, particularly in relation to layering information, material sensitivity, repetition and distribution. The extensive relationship between printmaking and mapmaking is acknowledged, however this project does not intend to cover the history of either mapping or printmaking; instead it reflects on and draws from the specific practices of both in order to create works where the materiality and the process, of both printmaking and mapmaking, becomes a crucial part of the methodology.

This research/exegesis is divided into five chapters, each of which identify and expand on separate but interrelated aspects of the overall research question – four islands in the conceptual archipelago. Each chapter outlines an area of investigation that forms part of my theoretical research and provides a sounding board for my studio-based practice, and each chapter includes a discussion of specific artworks that emerge from that investigation. The sequence of the artworks are therefore not ordered chronologically nor according to a specific process or medium, but are instead aligned thematically or to a particular line or path of inquiry.

In Chapter One I articulate my understanding of wanderlust, how it affects my perception of, fascination with, and desire to know the world. Acknowledging that in the 21st century the world has been scrutinised in infinite detail, and therefore considered to be already known, I reflect on methods enacted and undertaken which precipitate a new approach to seeing and experiencing the world. I identify the core of this project that emerges from a *desire* for travel, thus isolating it from other forms of travel such as diaspora or forced migration. Additionally I situate wanderlust as a trigger for imaginative and fictive encounters with the world as well as embodied and corporeal experiences.

Chapter Two provides an overview of John Urry's new mobilities paradigm focusing on the experience and affect of mobility through the acknowledgment that the world is 'on the move' via the movement and flow of objects, people and goods between and through places. The way in which we move through time and space and our relationship to other mobilities prompted me to question how this experience could be understood and transformed into a visual practice, and prompted me to encounter new strategies and methodologies for visualising mobility. This field of investigation has provided a rich and constantly developing area of awareness, which has informed both my creative practice and theoretical research. As Urry acknowledges, the new mobilities paradigm is inherently cross disciplinary (Urry, 2007, p. 18). Tim Cresswell's in-depth enquiry into mobility continues to resonate and provide a firm foundation to which I return throughout this research.

Cresswell informs my approach to ways in which mobility can be visualised by asking us to consider mobility in three ways: as empirical reality or 'brute-fact', as ideological representation (movement from A to B is a representation of freedom or autonomy), and lastly as an embodied experience of movement (Cresswell, 2006, p. 3). In this chapter I reflect on various kinds of mobility related to pleasure and leisure, examining embodied experiences associated with virtual and physical travel.

Chapter Three returns to the map and mapping process, outlining my understanding of the map as object and mapping as an action, detailing my engagement with the visual language of mapping in my studio practice. At the time of starting this research I was fascinated by the technological shift that was occurring in mapping technologies, and I have observed this shift unfold dramatically over the duration of the project. The hand-held GPS devices that were slowly becoming accessible and affordable in 2007 are now commonplace in most smart phones. The ability to track ones movements between places of great and small distances has fundamentally changed the way in which we navigate, and understand, both the map and mobility. The resulting shift away from paper maps to digital maps has pre-empted a new way of physically engaging with a map; the tactility and materiality of a paper map is less common and has provided a new space for map based artworks to exist. I seek to draw attention to the varied contexts in which maps are made, and the perspective from which a map is understood subjectively, leading to broader questions about how we apprehend the diverse ways of representing the world spatially and the role art can play in offering alternate perspectives. I engage in the slippery space of representation and abstraction, as Robert Smithson states, 'by drawing a diagram, a ground plan of a house, a street plan to the location of a site, or a topographic map, one draws a "logical two dimensional picture." A "logical picture" differs from a natural or realistic picture in that it rarely looks like the thing it stands for. It is a *two dimensional analogy or metaphor* – A is Z.' (Smithson cited in Tsai, 2004, p. 193).

Throughout this project I look to the intersection of cartography and art as a way of attempting to answer the question of how to visualise mobility, and the influence this has on our understanding of being-in-the-world. In Chapter Four, I outline my rationale for using the phrase being-in-the-world as a way of drawing together several threads of inquiry. Barbara Bolt's astute interpretation of Heidegger's writing specifically in relation to art practice influences much of my thinking in this chapter. Throughout this chapter, I draw back to the processes of studio practice as a way of testing what I assumed to be known, and discovering what can be revealed through these processes.

Within this project I aim to make works that are suggestive rather than descriptive. Unlike data visualizations, diagrams or illustrations, I attempt to make works that *allude* to or provide a *sensation* of, mobility. Similarly I strive to make works that tease apart and offer skewed representations of maps of the world, rather than make works that absolutely represent it. However it is not my intention to appear allusive or evasive, rather it is to acknowledge that the disciplines of, for example, geography, digital design and cartography successfully employ methods that illustrate mobility, and aim to represent the world as factually as possible. Art therefore exists in the poetic and critical space between these disciplines, as Bourriaud suggests, 'art is a map of the world that skips from one scale to another, shifting indifferently between 1/100 000 and 1/1. The distance is the same but the focal length and the means of collection change, like a satellite photograph' (Bourriaud, 2003, p. 9). The methodology in this project goes beyond simply interpreting the graphs and maps that already represent the world; it requires a conscious scrutiny of the objects, actions and knowledge that form the world we live in, and sensitivity to the materiality and processes employed to visualise this research.

In the final chapter, I build on the theoretical and studio-based research covered in the previous four chapters as a way of coalescing the ways in which these ideas have shaped the body of works presented in the exhibition *Archipelago*. The focus in this chapter is on the physical works presented in the gallery, and their relationship to the underlying conceptual structure that ultimately links them together.

The artworks created in this project are not intended to be representations of *my* travels; it is not my intention to visually describe my subjective journey or my individuated experience of mobility. Many noteworthy artistic practices are established through visualising and recording specific journeys, for example the works of artists such as Richard Long or Hamish Fulton emerge from and are intrinsically tied to an individual physical presence in the landscape. Whilst this methodology adeptly visualises a specific mobility, I draw from my experiences of travel and mobility as a way of situating my view of the world within a broader social reality; it is not intended that these experiences are intrinsic to the reception of the resolved artworks. In this project I regard my role as an artist to observe and scrutinise what mobility is, how it alters places, what happens in the time space of mobility, and what it might look like. We recognise the plethora of mobility that occurs relentlessly across the globe, and whilst acknowledging that there are more and more ways to visualise and understand these patterns of mobility, I continue to be fascinated by exploring and examining new ways to

understand these visualisations. Architect Ole Bouman calls for a reorientation in the way we respond to mapping and mobility, he states:

at this moment a buggy is riding around on the surface of Mars, carefully mapping out some new territory. There are no buggies riding around the *terra incognita* of global patterns of movement, however. While they are perhaps being rendered more understandable, there seems to be little ambition to change those patterns. There is no shortage of maps today. Instead of maps of oceans we have oceans of maps. But where are the explorers? (Bouman cited in Abrams, 2006, p. 57)

This practice-led research project grapples with the space between maps being able to *reproduce* the visible world and the desire to make visible the *experience of being in* and *moving through* the world. This exegesis is therefore a conceptual archipelago that offers a way of navigating and elucidating the artworks that form the core of the project.

Chapter One:

Wanderlust and Islands in the Stucco.

The 18th century German travelling adventurer Alexander von Humboldt, today often considered the founder of modern geography, described how ‘the study of maps and the perusal of travel books aroused in me a secret fascination that was at times almost irresistible’ (von Humboldt cited in De Terra, 1955, p. 17). Von Humboldt was an acute and intense observer of the unknown world; as a perceptive collector he placed minute details together to form larger cultural, political and scientific pictures of the world that fostered and nurtured a desire for travel and to find out about the world.

This research project has its genesis in an acute interest in *wondering* about the world: the scale, distance between places, time, pace and speed of movement across, and around, the globe. It stems from a yearning to find out about the world from a contemporary perspective, while acknowledging a particular sense of calm and contentedness of being at home that provides permission to gaze towards other places – to wonder what is over the horizon, to imagine how far it is to travel to, and what might be on the other side of the world. Fremantle, the location from which I reside and work, and where this research project has developed over the past six years, is considered geographically remote: a small city on the western coast of an enormous continent. However this perceived remoteness has not been an encumbrance as one might expect, instead it has been the place that has allowed wonder of the space and scale of the world to unfold.

The term *wanderlust* is an early 20th century English adoption from German that joins the words *wanden* (to hike) and *lust* (desire), which directly translates to the desire to hike. However today in the English-speaking world, wanderlust is most commonly used to describe a desire to travel, an ache, or a yearning for distant places. Within this research project wanderlust is inextricably linked to the term wonder: to deeply contemplate what lies beyond the horizon. The desire to travel, to see the world is a result of wonder, while perhaps wanderlust is a way of allowing wonder to occur, to enable it. To have wanderlust is to possess a yearning for distant places, a desire to travel, and wonder is a state in which one wishes to learn more about something, or the feeling that is aroused by something strange and unknown. For me the physical act of mobility and travel can lead to a sense of wonder:

Travel is often considered a time to dream, to wander in wonder – when we travel, we have a new set of eyes and a new frame of mind. While the tourist often leaves home in search of the unknown and the unfamiliar, the physical and metaphysical changes that result from the act of traveling often generate within the tourist a novel reception of possibilities and opportunities. Perhaps the true reason for travel is to return home not only with memories, but with this newly discovered receptivity intact and operable (Bonami, 2005, p.124).

As a child growing up in London, my mother would occasionally propose going on a 'left-right'. This was a pastime devised by her automobile-loving and slightly eccentric father at a time when ownership of a car was still a luxury and an object of freedom afforded to few. As the local village doctor he would occasionally bundle the children into the precious car for a round-trip of house calls. The return journey would transform into an unplanned outing, which entailed spontaneously repeatedly turning left, and then right, for an undetermined time, to arrive at an unknown destination. The tradition was passed on, and for me as a child the ritual provided the possibility of discovery, of getting lost, of not knowing and of imagining. A 'left-right', although filled with a sense of pure random folly also came with an anxious feeling of anticipation, and on reflection, a sense of civil transgression. This semi-structured wandering that took us through parts of London without a plan or itinerary, lead to a new way of seeing the city and thrill of perhaps getting 'lost', or finding something new.

Literature provides us with many examples of wanderlust: Hugh Lofting's *Doctor Dolittle*, James Joyce's *Ulysses*, Herman Melville's *Moby Dick*, Rudyard Kipling's *Just So* stories, Robert Louis Stevenson's *Treasure Island*, Jonathan Swift's, *Gulliver's Travels* and Jules Verne's *Around the World in Eighty Days* all provoked my young inquisitive mind to imagine places located far from London. Later Rousseau's jungles, Delacroix's Morocco, Gauguin's Tahiti, and then later still and much more recently, Roni Horn's Iceland, Peter Liversidge's *North Montana Plains* and Baldessari's *California Map Project* provided further adventures in wanderlust. Perhaps it was Boyle Family's *World Series* that remains seminal to this project. The ongoing artwork series initiated in 1968, placed visitors to the artists' studio/gallery as participants who, blindfolded, fired air rifles and threw darts at a world map to 1000 randomly select global locations. Over the past 40 years, Boyle Family have visited 25 of these sites where they use an archaeological approach to document the site and return an impression back to the gallery. The complex act of casting, photographing, documenting and recording randomly selected sites from the extreme possibilities of the global map provides an ongoing opportunity to travel that exists in the space between imagination, folly and desire.

A counterpoint for wanderlust is perhaps the desire to stay at home and consider the plausibility and possibility of never leaving home, whilst dreaming of somewhere else. Alain De Botton recounts the story of Parisian aristocrat Jean Des Esseintes in J.-K. Huysmans's novel *À rebours*, in which a housebound Des Esseintes has the sudden compulsion to visit London after reading a volume of Dickens. The story unfolds as Des Esseintes wiles away his time in Paris waiting for his London train by visiting an English bookstore where he reads from a Baedeker's *Guide to London*, and then enjoys a meal in an English tavern. During this time he is immersed in imagining the artworks he will encounter in London's museums, the taste of smoked haddock and blue Stilton, and the smell of the port enjoyed by the Dickens's characters. As the time for departure draws near it becomes apparent to Des Esseintes that the lure of London, the desire to experience the place, is far greater than the actual need to travel there. He asks, 'what was the good of moving, when a man can travel so gloriously sitting in a chair? Was he not in London, whose odours and atmosphere, whose denizens and viands and table furniture were all about him? What could he expect, if he really went there, save fresh disappointments?' (Huysmans, 1884). Des Esseintes leaves the tavern, returns to the station and takes the first train back to his villa on the outskirts of Paris. He has no need to go anywhere physically as his desire for travel is appeased by imagination. By contrast, the lure to travel can be compelling, and the draw of physical travel strong, as Claudia Bell and John Lyall describe, 'a holiday is something that everyone can 'achieve' at; it can be a success story for each person who purchases travel. It may also reflect success elsewhere; evidence that one has great skills and is well paid for them so they can afford these rewards' (Bell & Lyall, 2002, p. 136).

Travel expos, travel agents, television travel shows and travel magazines appear to provide some of the contemporary temptations that fuel the desire to travel; they are the veritable lolly shops for those afflicted with wanderlust. Glossy photographs and giant banners lure the viewer and feed the yearning for far away places. At a cruise expo in an up-market inner-city hotel potential travellers are drawn down carpeted hallways to a brightly lit, crammed and frenetic conference room. Tables are lined up in front of retractable banners displaying images of cruise ships sliding over calm seas, resting upon tranquil rivers and docked at idyllic archipelagos. Between brochure-laden tables and alluring banners are rows of travel consultants, advisors with clipboards, price lists and contracts, and queues of potential customers who are not dressed in navy and white linen like the people on the cover of the brochures. Yet the reality of queues and price lists does not dampen the desire for what the banners offer – *we'll sail along the tip of Africa from captivating Cape Town up to bustling Durban, exploring Indian Ocean jewels from Mozambique to Sri Lanka*. Perhaps desire is

fuelled by the unattainable – while we can neither afford the money or the time to transit the Panama Canal, we are tempted by what is just beyond our reach, what we can't have. But is this really wanderlust – the true desire to travel – or is it simply *desire*. A desire for the ocean liner's 'Grand Wintergarden Suite', with its glass-enclosed solarium, three flat screen televisions and dining for six? Is it really about the travel, the desire to see, experience new places, feel heat on the skin, and the smell of new spices? Is it really Mozambique we desire or simply our idea of it – one's imagined Mozambique?

An abundance, perhaps an excess, of information is available about the world that extends beyond the mapped representation of a place; photographs, travel guides, blogs, reports, statistics, opinions and myths can add to our artillery of information about places unvisited. Does technological progress lead us to believe that we know the destination long before we leave home? We know the world has already been discovered, however now our hotel is pre-rated, the panorama is already uploaded and helpful fellow travellers have answered questions before we have thought to ask them. Perhaps this excess of information combined with the detailed and exacting information available through contemporary mapping technologies has resulted in a diminishing of the space for imagination, and of experiences once we arrive at our destinations. Baudrillard brings into question virtual and real experiences in his analysis of the way in which technological progress affects social change. He states that 'feedback short-circuits the gaze; it short-circuits the representation by, so to speak, duplicating things beforehand and by interfering with their progress' (Baudrillard, 2005, section 2, para. 20). Baudrillard exemplifies his analysis of the real in his example of the Lascaux II caves, where visitors encounter a perfect replica acting as a substitute for the real Lascaux cave that lies 200 metres away. He asks what happens to the original when the replica stops being a replica, when 'even the original is equal to the artifice' (Baudrillard, section 2, para. 13). In discussing this, I am not arguing for a rejection of the information available to find out about the world, indeed I avidly consume reports, guides and commentary about places, but what I am seeking is a way to balance this information critically, to question whose perspective we are seeing the world through, and to find out what remains to be known beyond the mediated.

I return to wanderlust, the ache or yearning for distant places, as a way of attempting to answer these questions. For me wanderlust allows the envisaging of only the essential elements of our future travels: the expanse of white beaches, the tiered feather pillows and the crisp linen sheets, the majestic temples, and the verdant marketplaces. Absent are the interruptions and realities of jetlag, airport delays and visa queues.

Wanderlust also omits the mundaneness of everyday life – bickering, mosquito bites, hunger and hormones remain unaccounted for in the desire for travel. An innate filtration system exists that appears to be activated when the state of wanderlust occurs, in which the ordinary, everyday humdrum of life becomes invisible in the face of the ever-unfolding possibilities of new experiences. As Cohen and Taylor state in *Escape Attempts: the theory and practice of resistance to everyday life*:

More than any other everyday escape, the holiday is a small-scale replica of the great escape messages of our culture. Reverberating right through religion, folklore, artistic expression and mass culture are powerful symbolic and allegorical messages around the theme of a move to a new land. Pilgrims and seekers after spiritual enlightenment must move to new landscapes; somewhere outside the walls of the prison is the Holy Grail, El Dorado, Shangri-La. (Cohen & Taylor, 1992, p. 131)

[Click here to view image online](#)

Figure 1: Bouchra Khalili, *The Mapping Journey Project* (2008-2011)

In unpacking my interpretation of wanderlust further, artist Bouchra Khalili's *The Mapping Journey Project*, (2008–11) (*Figure 1*) offers a stark and powerful counterpoint to the concept of holidaying as a great escape. *The Mapping Journey Project* presents a series of videos in which the yearning to leave home entails infinite dangers and perilous voyages, representing and articulating an aching desire to travel and to get away, that exists as a very different kind of desire to escape. In this emotionally compelling work Khalili both narratively and geographically traces clandestine journeys of eight refugees attempting to flee across the Mediterranean

region. The migrants' voices, translated with English subtitles, narrate each gripping and precarious journey as they leave their home seeking alternate existences across the sea. Experienced by the viewer through the intimacy of headphones in a darkened gallery space, lit only by the glow of video screens, the protagonists' paths are visually tracked via their hands which carefully yet jerkily, link the chapters of their narrative on a large map. The stuttered pace of their tracking hands mark geographical points on the map that correlate with their stories of incarceration, captivity or enforced stasis; uncovering the conflict between the compulsion to get away and the inevitable halt that holds the body in a motionless state located between one place and another.

Viewing Khalili's works highlighted for me the vast disparity between the registers of desire that are associated with travel, and presented a challenge to find ways of visualising a particular desire to travel that exists in strong contrast to the personal and political travels represented in this series of works. Understanding the vast distinction between desires to travel and how this might in turn influence creative decisions however revealed a common ground between Khalili's works and the works I was creating in this project. Within both sets of work there is an aim to draw the viewer into the *feeling* or *experience* of travel; where Khalili uses personal spoken narratives to evoke images of small overlaid boats stranded in the darkness of a strait at night, my aim is to find visual methods that reflect a smooth and seamless flow of ordered and efficient travel. As writer Kaelen Wilson-Goldie states, Khalili's works 'are spare, precise and capacious, and yet so much remains unseen' (Wilson-Goldie, 2011, para. 9) thus reminding us, despite the vast disparities between desires to journey, of the essential space in which the viewer is allowed to imagine and conjure the *feeling* of travel.

Just as the journey and travel evolve as subject matter for artistic interpretation, it also punctuates numerous artists' practices and artworks. Whether searching for geophysical contrasts, geopolitical critique, journeying methodologies, personal transformations or environmental statements, contemporary artists seek to travel and engage in the trope of the journey. In *The Radicant*, Bourriaud reflects on the journey – providing examples and experiences within early 21st century art by filtering and aligning what he calls *journey-forms* into three parts: 'Expeditions and Parades', 'Topology' and 'Temporal Bifurcations', ascribing each journey-form a specificity of desire, intent and compulsion (Bourriaud, 2009). In 'Expeditions and Parades' he extracts examples of the journey in which the artists' desire for perceived spatial and temporal displacement is evident, stating that 'faced with rigid and ossified representations of knowledge, artists activate that knowledge by constructing cognitive mechanisms that generate gaps and prompt them to distance themselves from established fields

and disciplines, setting knowledge in motion' (p. 112). The actions of the journey influences creative thinking. In 'Topography' Bourriaud calls us to consider the work of art as a journey in itself, to be 'caught up in a journey-form, swept along a spatio-temporal line that goes beyond the traditional notion of an environment' (p. 116); the type of space a viewer may find themselves in when immersed within the works of, for example, Thomas Hirschhorn or Jason Rhodes. Finally in 'Temporal Bifurcations', Bourriaud unravels the 'activation of space by time and time by space' (p. 125) by reminding us that the past is always present, that we live in an era in which everything is present and can be recalled backwards and forwards in time. Bourriaud's analytic groupings include critical reflections of artistic practices and artworks that evolve through the forms of a journey which I associate and align with two specific works by Layla Curtis and Alex Hartley.

London-based artist Layla Curtis disrupts cartographic structures to re-render the world, dismembering maps, place names and systems to create dislocated versions of places. However the works that resonate most strongly for me are those that see Curtis embark on a physical journey of great distance. In contrast to her self-reflective narratives in works that, for example mnemonically list all of the places she has visited (*Everywhere I've Ever Been 1975–2002*), or clumsily trace the street names of Paris (*Paris Index Drawing, 2003*), her works generated by journeys to extreme locations unveil a complexity of approaches as part of the process of expedition. In the *Polar Wandering* series (2006) (*Figures 2 & 3*) we witness the spatial scale of the physical journey unfold via thin red lines of a hand-held GPS device, as Curtis takes stock of her unfamiliar surroundings

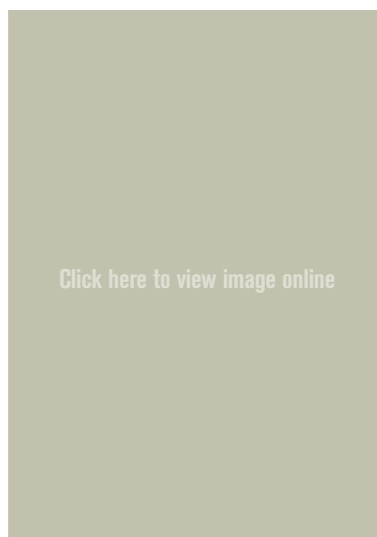
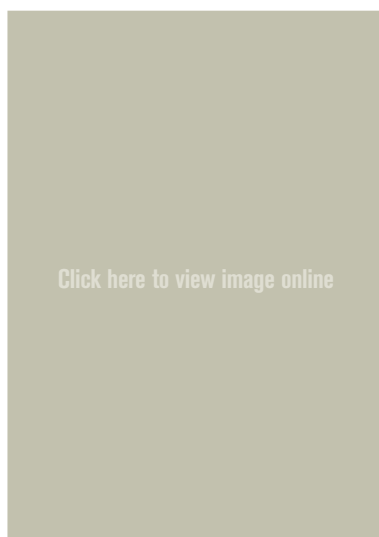
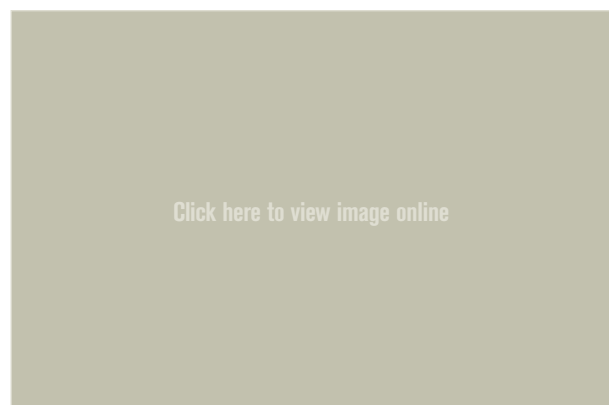
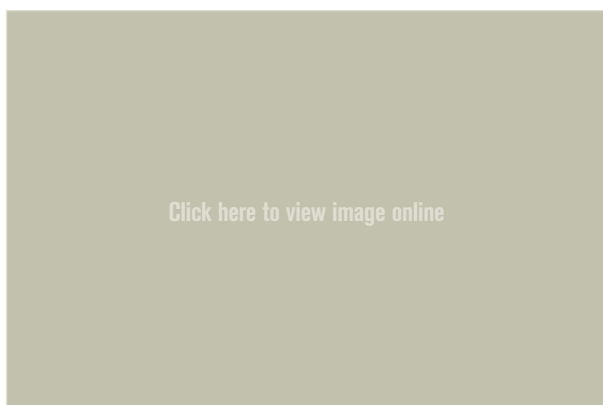


Figure 2:
Layla Curtis,
Polar Wandering Series
Choiseul Sound, Falkland Islands
(2006)

Figure 3:
Layla Curtis,
Polar Wandering Series
Bird Island Research Station,
South Georgia
(2006)

through the recording of every minute of her three-month expedition to Antarctica. The variability in the form of the line drawings reflect an artist navigating a space; these are the marks of artistic investigation, giving a sense of a new territory being paced out with visual and embodied acuity. I position Curtis' *Polar Wanderings* as an 'Expeditions and Parades' journey-form, linking her expedition to one that 'constitutes a matrix, it furnishes a motive (knowledge of the world), an imaginary universe (the history of exploration, subtly linked to modern times), and a structure (the collection of samples and information along a path)' (Bourriaud, 2009, p. 109).

Travelling to opposite polar extremes, the artist Alex Hartley journeyed as far north as Curtis travelled south, to the northernmost polar landmass. The *Nowhereisland* project (2012), similar to Pierre Huyghe's *A Journey That Wasn't* (2005), had a long gestation and resulted in multifaceted and diverse outcomes and experiences. In 2004 Hartley journeyed to the High Arctic Archipelago of Svalbard as part of the Cape Farewell Art/Science Expedition, in search of new territories that were emerging through the transformational effects of climate change. Setting out to find a 'land on which no human had ever stood' (Hartley, 2004, para. 3), Hartley encountered a small island revealed for the first time by a retreating glacier. This uncovering of a new territory was not met by colonial claims or a land-grab, but instead instigated the evolution of a new nation of global citizens, and the ultimate physical transportation of the island to the shores of the United Kingdom during the 2012 London Olympic games; a skewing of histories, time and space. In 2007 an expedition team of geographers, lawyers, anthropologists and environmentalists accompanied Hartley on his return to the small island encountered three years earlier. The team was tasked 'to theorise the island/nation/artwork as it was happening, to use it as space to think about the possibilities of filling this blank space with meaning



Figures 4 & 5: Alex Hartley, The Nowhereisland Project (2012)

and intent and, in doing so, avoid the mistakes the community of actual nations' (Cresswell, 2011a, para. 11). The inhospitable region, marked by previous and ongoing disputes of land and resource ownership was, and remains, sparsely inhabited. Over the course of the expedition six tonnes of rock (or 396 square metres) that constituted the original island was transported to an awaiting barge, forming a Smithson-like floating island. The island was towed into international waters, a space that transcends international boundaries and falls outside national jurisdictions, before being officially declared a new island nation named *Nowhereisland* (Figures 4 & 5). Transported from the High Arctic archipelago, *Nowhereisland* proceeded to embark on an 805 kilometre costal journey around the southwest coast of England. With its mobile land-based embassy in constant attendance, the journey culminated in Bristol, where international citizens of *Nowhereisland* were invited to participate in a weekend celebration that included a parade, film works by Gordon Matta-Clarke, Andrea Zittel and Robert Smithson, and the eventual dispersal of the island, as small pieces of rock were distributed to its citizens. Hartley's *Nowhereisland* is a journey-form meeting each part of Bourriaud's framework. The project began with an expedition to find an uncharted and unmapped place taking account of exploration histories, and in turn evolved into the claiming and gathering of parts of a new found land in order to generate a conceptual space in which new ways of citizenship, ownership and knowledge could be formed. The work is an 'expedition and a parade', offering a 'topology' of experience through its spatio-temporal existence and ultimately exists as a 'temporal bifurcation', through which its time-based and geographic journey evolved. Despite being located nowhere, the artwork remains in the present, echoing Bourriaud's statement that 'space and time have come to the point of merging and exchanging their properties...we live in times in which nothing disappears anymore but everything accumulates under the effect of frenetic archiving' (p. 122).

Wanderlust need not take us to a particular or designated place, it might not take us physically anywhere at all. Instead it suggests a potential journey, an evocative interlude, an imaginary possibility aimed to counteract the here and now. Julie Mehretu's works evoke another world, inscribed by lines and marks that form a maelstrom of movement and a vortex of structures, as does the tornado in Dorothy's Kansas – Mehretu's works transport us, at great speed, to another place (Figure 6). Mehretu's large-scale paintings and drawings create a place redolent with half familiar structures, of grand buildings and distant perspectives, offering blocks and forms of colours seemingly extruded from the same palette of structures. Although vortex-like in scale and form, Mehretu's works do not terminate at a centrifugal point, they are not a one-way ticket to somewhere else – instead they offer links back to the outside of the of the vortex, to the familiar and solid white space between

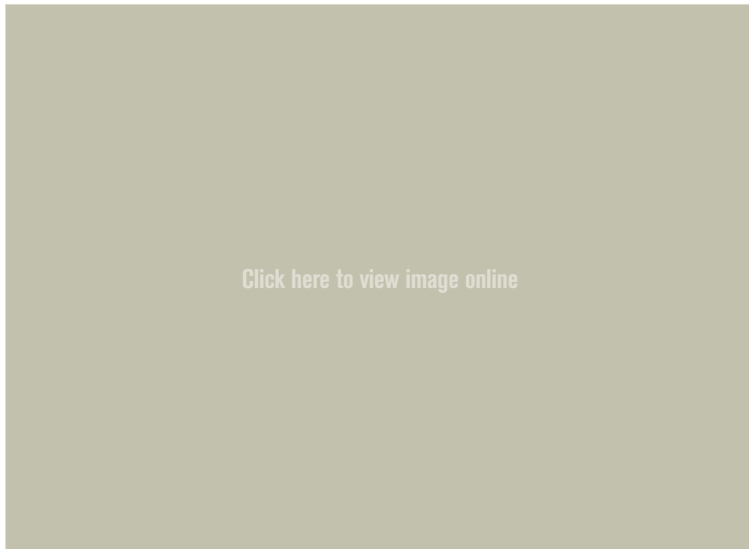


Figure 6: Julie Mehretu, Untitled (2000)

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the image and the real world. Mehretu offers the viewer a journey that draws from the language of mapping, plans, blueprints and architecture in order to create a visual whirlpool in which time and space is unanchored and unfamiliar. Her interest is not so much in articulating a specific place, or recounting an imagined or real journey to another place, rather her works become a new, unknown hybrid space.

Knowing slivers of the world incites wanderlust. *National Geographic* magazines, travel guides, television, and the Internet provide an unrelenting source from which information about the world flows. Growing up on a monthly measure of *National Geographic*, the world was delivered in full-coloured fragments for me to piece together simultaneously at a micro and macro scale. *Imaginary Itinerary National Geographic destinations 1980 – 1985* (2008) (*Figure 7*) draws a chronological line between all of the destinations covered in *National Geographic* articles from 1980 to 1985, the time period for me when the world began to piece together and began to make sense geographically, culturally and spatially. The ubiquitous yellow-bordered magazines were the 1980s Internet, world atlas and encyclopedia rolled into one, the catalyst through which distant and exotic places could be travelled to in my imagination each month, creating imaginary itineraries moving seamlessly from Poland to Sinai, to the Seine to the Heart of Kentucky (April 1982). Informed by printmaking processes, in particular the physical process of etching and drypoint, works from this series shown at Galerie Düsseldorf in 2008 (*Figure 8*) were created by scratching, inking, sanding and buffing pristine gessoed surfaces, as if scoring out a tangible and physical grasp on the slippery surface of knowing the world.



Figure 7:
 Susanna Castleden,
Imaginary Itinerary National Geographic destinations 1980 – 1985
 (2008) Photograph: Robert Frith

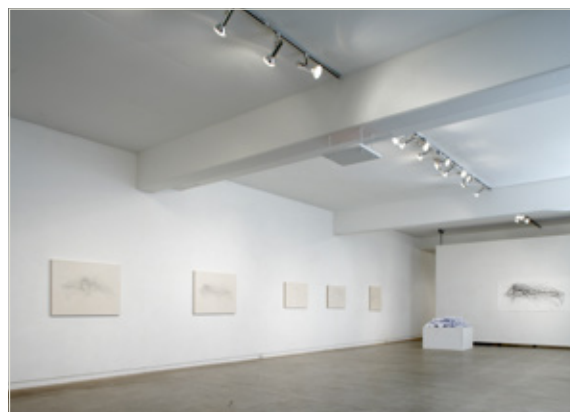


Figure 8:
 Susanna Castleden, Exhibition *Itinerary*,
 Galerie Düsseldorf, Perth (2008)
 Photograph: Robert Frith

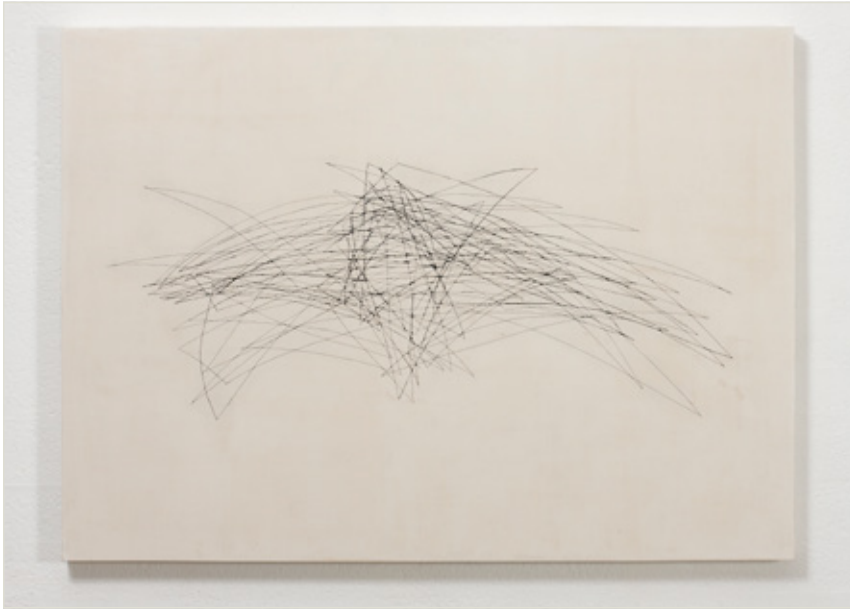


Figure 9: Susanna Castleden, *Alphabetical Itinerary – Afghanistan to Zimbabwe (Europe Centered)* (2008) Photograph: Robert Frith

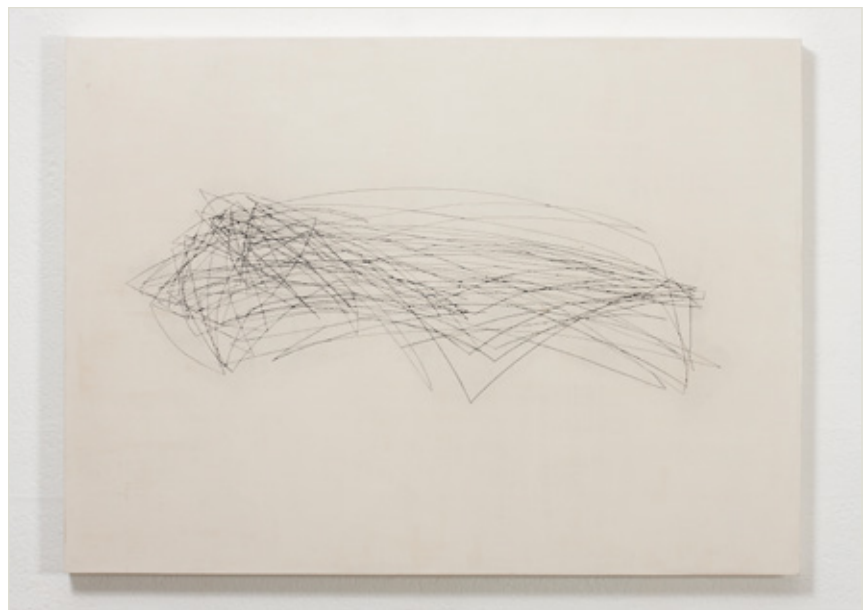


Figure 10: Susanna Castleden, *Alphabetical Itinerary – Afghanistan to Zimbabwe (Pacific Centered)* (2008) Photograph: Robert Frith

In the two works *Alphabetical Itinerary – Afghanistan to Zimbabwe (Europe Centered)* (2008) and *(Pacific Centered)* (2008) (Figures 9 & 10) an imaginary line is drawn across the world searching out the indexed ways of knowing nations from A to Z. Starting at Afghanistan, the journey moves to Albania, then to Algeria, and then all the way without stopping to Zimbabwe. Each work is moderated by the choice of map used to trace the lines; *Alphabetical Itinerary – Afghanistan to Zimbabwe (Europe Centered)* follows a map with Europe as the focal point, whilst Australia is central in *Alphabetical Itinerary – Afghanistan to Zimbabwe (Pacific Centered)*. The large drypoint print work *Alphabetical Itinerary A-Z (1968 and 2007)* (2008) (Figure 11) tracks the chronology of the imaginary journey, however in this work the journey is overwritten by the naming and renaming of countries – as the trip to Hong Kong moves up the itinerary since becoming China, Ceylon becomes Sri Lanka and consequently the journey adapts. As the places change name, the itinerary changes. The 1951 alphabetical itinerary presented a journey of 73 stops, however the 2007 itinerary presents us with 191 countries as places morph, split and change through geopolitical and territorial rearrangements. The line on the map is forced to adapt to changes to the indexed order of the world as what we think we know also adapts.

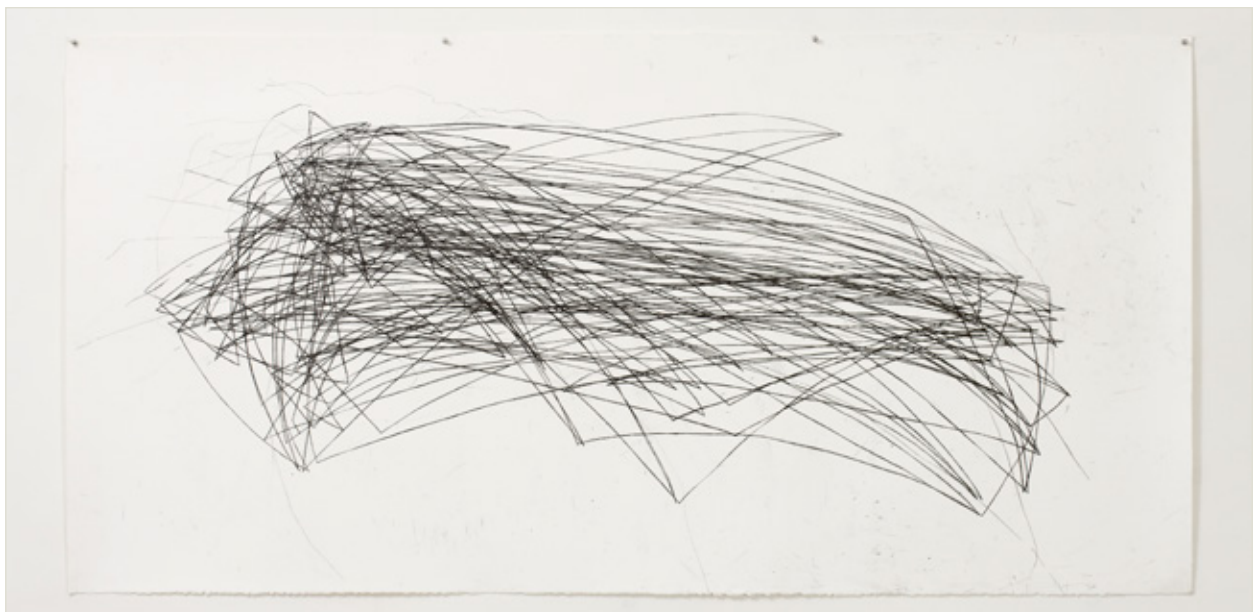


Figure 11: Susanna Castleden, *Alphabetical Itinerary A-Z (1968 and 2007)* (2008) Photograph: Robert Frith



Figure 12: Susanna Castleden, *Islands in the Stucco* (2013)
Photograph: Susanna Castleden

Islands in the Stucco (2013) (*Figure 12*) perhaps best draws together the ideas of wanderlust outlined in this chapter. Painted directly onto the textured stucco wall – a remnant of domestic middle class 1960s fashion – a small archipelago emerges. Set amongst the artefacts of a lounge room – the bookshelves, the television, computers and magazines, delivering images of the world that offer possibilities of wanderlust – the islands present a miniature and temporary escape. Operating as an intervention within the surrounding space of white stucco, they offer a distraction and counterpoint to the ongoing journey of our lives.

Chapter Two:

Mobility and global circumnavigations.

'Isn't it true that what tourists today are primarily seeking is a temporal change of scenery, achieved by means of a geographic distance?' – Nicolas Bourriaud (Bourriaud, 2009, p. 123)

In this chapter I reflect on John Urry and Tim Cresswell's critical insights into the experience and affect of mobility, understanding that the world is 'on the move' due to the movement and flow of objects, people and goods between and through places. The ways in which we move through time and space and our relationship to other mobilities present questions about how this experience can be understood and transformed into a visual practice. In this chapter I reflect on various kinds of mobility related to pleasure and leisure, examining embodied experiences associated with virtual and physical travel.

Mobility in a geographical, imaginative, virtual and embodied sense is at the core of this research project. The mobility that carries us between places of great distance and across time zones has, in a variety of ways, specifically informed the conceptualisation and visualisation of this project. The ways in which we move through time and space and our relationship to other mobilities prompted me to question how this experience could be understood and transformed into a visual practice. Searching for ways of visualising mobility within art practice is not new. Methods of capturing movement were revolutionised with the advent of photography, testified by Duchamp's seminal painting *Nude Descending a Staircase, No. 2* (1912), influenced by Eadweard Muybridge's photograph *Woman Walking Downstairs* (1887), and more recently and perhaps more obviously has been visualised in animation, film and video. The experience of mobility is never complete or static; humans are always moving or travelling in some way, whether it be virtually, imaginatively or physically, therefore the consideration of non-fixity in relation to visualising mobility is significant and vital to this project.

Many factors impact on our perceptions of time and space, and continue to alter in response to the unrelenting gathering of speed experienced as the world becomes more mobile. The emergence of automobiles in the 19th century, and the expansion of shipping and rail networks allowed us to cover distances that were previously unfeasible. Furthermore shortcuts appeared to join places once separated by great distances, such as the opening of the Suez and Panama canals which dramatically shortened the journey between the Atlantic and

Pacific oceans. Similarly, the advent of supersonic transport in the form of Concorde in 1976, compression of travel time, and more recently the reality of space travel has been realised. With ever-expanding systems of global communication and transportation, studies of mobility and mobility systems have become more commonplace. The movement of entities as diverse as backpackers (Alon et al., 2008), drug smugglers (Kloppenburg, 2013) and bicycle couriers (Boyle, 2004) have been examined, each tracked using specific methodologies that enable us to 'see' global movement more clearly than ever. David Harvey uses the term *time-space compression* (Harvey, 1980) to describe a sense of inward collapse of the world as spatial barriers are overcome and the pace of life speeds up, suggesting that the way we represent the time taken to traverse space requires a reconsideration.

Mobility has been examined in a wide range of academic fields and interdisciplinary studies including tourism (Sheller & Urry, 2004), architecture (Traganou & Mitrasinovic, 2009), geography (Cresswell, 2006; Ingold, 2007), and sociology (Bissell & Fuller, 2011). Within the field of cultural geography new theories of mobilities are being used to analyse the nature of place (Cresswell, 2006; Urry, 2007) and John Urry's influential mobilities paradigm has been used to theorise our understanding of place through studies of the movement of people, things, information and ideas around the globe. Urry introduced the phrase 'new mobilities paradigm' in 2000 as an extension of his previous research into mobility as an effect of capitalism, with a focus on the experience and affect of mobility itself. This new mobilities paradigm acknowledges that the world is on the move via the movement and flow of objects, people and goods between and through places.

In making detailed analysis of different types of mobility, Cresswell and Urry provide specific structures through which contemporary mobile societies can be examined. The development of the study of mobility can be regarded as 'as a key conduit for understanding the connections, assemblages, and practices that both frame and generate contemporary everyday life' (Adey & Bissell, 2010, p. 2).

Mobility can be observed in relation to many modes of movement, for example resistance, diasporas and enforced migration, however in this research project my focus is on mobility as specifically related to travel; moreover voluntary travel associated with pleasure and leisure. I am interested in actions where an underlying willingness and desire for mobility exists, thus the methodology employed in this research project focuses

on distinct signifiers of this leisure activity, for example, cruise ships, campervans, and round-the-world air travels. I am particularly interested in how contemporary theories of mobilities pertaining to travel and tourism are reflected in our ability to know, visualise and represent our understanding of the world and additionally how the *experience* of mobility can be visualised.

Cresswell isolates mobility from movement, describing movement as the general fact of displacement, 'contentless, apparently natural, and devoid of meaning' (Cresswell, 2006, p. 3). By contrast, he proposes that mobility is able to lead to production of meaning, and that observing mobility can inform us about the society in which it is performed. His reminder that mobility 'is practiced, it is experienced, it is embodied. Mobility is a way of being in the world' (Cresswell, 2006, p. 3) is especially relevant to this research project,

Within this project I turn to the *passenger* as a complex agent of mobility. David Bissell questions the passenger experience as a way of analysing our mobile existence, illuminating the corporeal affects of various states of movement, including for example, comfort, tiredness and quiescence. Derek McCormack explores the passenger analysis beyond the time-space compression of a singular journey, to reveal a broader mobile milieu. By contrasting the passenger experience with that of the driver, McCormack reflects on the continuum of parenting, stating 'to parent is to facilitate passenger becomings in children, and to have one's own becomings modified' (in Adey et al., 2012, p. 177). What these examples confirm is that individual experiences of mobility need to be considered as significant counterpoints to the detached, isolated passenger we may imagine inhabit airport terminals or associate with Marc Augé's *non-places*¹ and offer a contrast to Augé's assertion that 'the passenger through non-places retrieves his identity only at Customs' (Augé, 1995, p. 103).

As a counterpoint to the often seamless mobility of contemporary goods and bodies around the globe, I reflect on the unexpected stillness, pause, *strandedness* (Birtchnell & Büscher, 2010; Martin, 2011) or *stuckedness* (Hage cited in Birtchnell & Büscher, 2010, p. 5) that can occur as a consequence of, or as part of living in, a mobile world. Specifically I consider stillness in relation to air travel in times of airline strikes, volcanic eruptions and extended stopovers (*Figures 13, 14 & 15*). As Birtchnell and Büscher describe in their reflection on the

¹ Augé refers to sites such as airports, railway stations, hotel chains, and leisure parks as non-places. He states, 'as anthropological places create the organically social, so non-places create solitary contractuality. Try to imagine a Durkheimian analysis of a transit lounge as Roissey!' (Augé, 1995, p. 94)



Figure 13: Susanna Castleden, *Icelandic Volcano Cloud Causes European Air Chaos 1* (2010) Photograph: Bo Wong

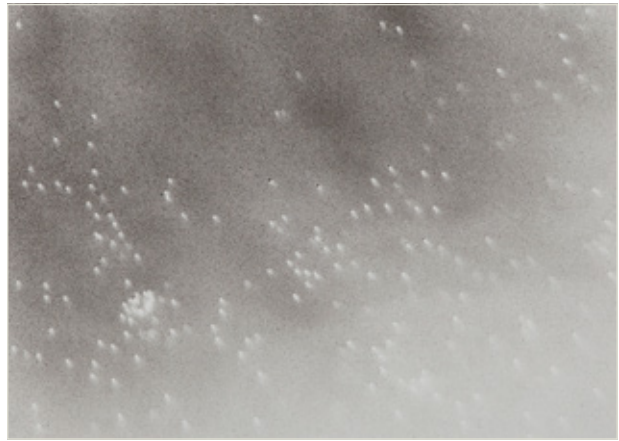


Figure 14: Susanna Castleden, *Icelandic Volcano Cloud Causes European Air Chaos 2* (2010) Photograph: Bo Wong



Figure 15: Susanna Castleden, *Icelandic Volcano Disrupts* (2011) Photograph: Bo Wong

European air crisis in 2010, 'many of those stranded in airport terminals, in hotels, and train stations by the volcanic eruption of Eyjafjallajökull that year might have felt a strange surprise in such an abrupt cessation of mobility, or stillness' (Birtchnell & Büscher, 2010, p. 5). It is the cessation of what would otherwise be smooth mobility that provides a new way of thinking about the places in which pause, or a sense of waiting, occur and in turn present an alternative way to apprehend place. Cresswell reflects on this recent discussion within mobilities research to address themes of stillness and stuckedness as not necessarily a return to rootedness and the sedentary, but rather an acknowledgement of the ways in which stillness is 'incorporated into the practices of moving' (Cresswell, 2012, p. 648).

In regards to stillness, examinations of places referred to by Augé as non-places become potential sites of stuckedness or strandedness. Cresswell and De Botton have researched both in and around the airport as a site – Cresswell at Schiphol in Amsterdam, and De Botton at London Heathrow's Terminal 5 as the inaugural writer-in-residence. These sites, familiar to many as momentary thoroughfares, are positioned as places in which to theorise the corporeality of mobility and the experiential dimension of stillness. Within my research project, sites of stuckedness become foci for understanding not only the physical environment but also the relationships and sensations experienced within these places. Furthermore the exposure and receptivity to unknown *near-dwellers*² (Bissell, 2011; Heidegger, 1971, p. 147) encountered in times of transit, and perhaps more so in situations of stuckedness, are recorded as a significant part of the experience of travel.

Craig Martin discusses the diverse registers of stillness where he 'seeks to situate stillness within the combinatory forces of turbulence and uncertainty, facets that are most starkly promulgated by the heightened forms of instability that undocumented migration presents' (Martin, 2011, p. 196). Martin references Virilio's examination of the structures established to filter and check movement, and the various *toll systems* (Virillio, 2007) that check tempo, and the social layers found at a city's borders and edges, that filter and pace passage. Although the toll systems have greater implication and impact on the undocumented migratory body, the fluidity of all travel mobility is punctuated by these structures that mediate its pace.

² Bissell uses the term *near dweller* in reference to those who we are in proximity to, or who are encountered in, movement however in introducing the term he refers to Heidegger who traced the etymology of 'neighbour' to the phrase near-dweller in *Building, Dwelling, Thinking* (1971, p. 147).

Reflecting on the diverse range of pauses that can interrupt the tempo of mobility, I became interested in seeking out travel experiences that were defined by planned pauses and stillnesses that would punctuate an otherwise fluid circular movement. In considering the richness of experience gained through encounters with unknown near-dwellers, I drew on experiences of observing caravan and camping ground gatherings, as a way of emphasising the pauses that occur whilst on the move. The circular and cyclic journeys of the Australian 'grey nomads'³ seem to cross and blur most of the boundaries of the usual leisure tourism paradigm, of journeying to a specific destination to experience a place and then returning home. These are travels in which the journey itself is the rationale for leaving home, through which the stillnesses are important, acting as significant punctuations to the journey. In their seasonal circumnavigations of Australia in pursuit of warmer climes, the journeys of the grey nomads invite reconsideration of the usual sequence of a journey from A to B. Generally the journey is complete when it finishes back where it started, but there is significant consideration given to the punctuations along the way. These sites become locations for mobile communities to temporarily dwell, assigning a specificity to this kind of travel that I expand on in the series of works from the Grey Nomad series, including *Grey Nomad Tracking V* (Figure 16) and *Grey Nomad Tracking – Four journeys Around Australia* (green, blue, red) (2008) (Figure 17).

³ 'Grey nomads' is a colloquial term given to people who choose to take extended periods of time camping and travelling around Australia in campervans, caravans or motorhomes. There is a strong sense of community amongst fellow travellers who are often retired or semi-retired.



Figure 16:
Susanna Castleden,
Grey Nomad Tracking V (2011)
Photograph: City of Joondalup



Figure 17: Susanna Castleden, Grey Nomad Tracking – Four Journeys Around Australia (green, blue, red). (2008) Photograph: Bewley Shaylor

In this series, I collected and re-translated the tracks and maps of grey nomads. Using the materials, mediums and objects of travel, my aim was to re-imbue the grey nomads' travel tracks, sourced from websites in the form of blogs, GPS tracks and digital maps, with a materiality and tactility that may allude to some of the physical aspects of the places and terrains visited. My second translation of the map – a re-mapping of the grey nomads' maps – came about from vicariously living through the grey nomads' travels, and in turn bringing my own material reality to the map. I aimed to re-create a material tangibility of the tracks and maps of travellers as they moved across Australia, attempting to transform the screen-based data I accessed from travellers' blogs and camping forums, into artworks that explore and emphasise the materiality of experience.

Most artists engage in some sort of transformative aspect of process, in which material considerations are paramount, and the questions of the best way to translate images, data or information into appropriate visual forms are foremost to the conceptual and material development of that work. My main consideration was in using a methodology to re-introduce a materiality to maps sourced digitally that would work in ways to enhance the sense or understanding of, a place or journey. Despite an apparent desire for freedom and non-fixity, many of the grey nomads tend to map, blog and plot their travels via the Internet. I 'followed' the grey nomads' travels as *they* followed the seasons, and I watched and collected their eloquent and quite beautiful stories, and recommendations for travel. It is apparent that the sense of community this social group share on the road extends beyond the physical spaces of caravan parks and campsites, into the virtual world. Questions, invitations, reviews and advice are shared: 'I am going to Saint Lawrence for a few days, from

Wed.15 May. Anyone can join me there for some fishing and crabs. It's a flat campsite, all amenities. Cheers from Paul' ("Grey Nomads Forum, get-togethers", 2013).

The act of tracking one's travels on a map is not necessarily a new phenomenon – a desire to visually record one's location in space and place is a way of reconciling our relationship with the world and the people around us. The travels of the grey nomads are recorded, their journeys now traceable for us all to see, often linked to specialised forums that rate caravan parks or provide tips on trailer-towing or recommendations for places to see. With the development of GPS technologies, there seems to have been a shift in the sharing of this mapped information. The audience is possibly much more wide-ranging than for their fellow travellers in India in the early 1970s, who took note of the cartography upon the side of dusty cars. What once might have been a hand-painted map on the side of a Land Rover or Combi van, carefully updated weekly with a marker pen, has now transformed into daily blogs, GPS tracks, and digital maps, available for all to experience visually, and I was interested to see how this material shift might change our contemporary experiences of mapping and place.



Figures 18 : Susanna Castleden,
Grey Nomad Tracking – Four Journeys Around Australia
(green, blue, red) (detail green)
Photograph: Bewley Shaylor

The materials I chose to work with in *Grey Nomads Tracking* were the folding rickety-legged vinyl-topped camp tables used for camping and travel, which became the surfaces on which I drew the maps, and which carried the marks and scars of being thrown into and dragged out from the campervans (*Figure 18*). I drew the maps from the traditional aerial perspective, as if the tables were standing as the centrepiece

around which a communal camp story was being told. I imagined four grey nomads sitting around the table sharing their stories and drawing them onto the surface, mapping the individual journeys, in a similar manner to the way their entries onto websites might be updated weekly. In this way the drawing became a series of four circumnavigations around the country, each journey overlaying the others, linking in places and diverging elsewhere, in a mimicry of the nomadic encounters documented. My intention was for the camp-table cartographies to become a way of materially activating the shared experiences of travelled and mapped space, in which mobility was an essential component of the journey.

When making the *Grey Nomads Tracking* works, I became interested in searching for other mobile experiences in which the journey is the sole, or main reason, for travel. The joy-flight and the mystery flight are two such experiences. The former, as its name suggests, is a completely contained act of travel – a flight for joy – providing the experience of observing the landscape below, generating a short-lived thrill and diversion from our usual bodily experiences. The short duration of time and the small distance travelled in space allows for an embodied journey to unfold that is an all-encompassing experience. The mystery flight has a slightly different set of conditions whereby the emphasis on the destination is less or more relevant, depending on the sliding scale of duration – a one-day mystery flight emphasises the journey, a three-day flight emphasises the destination. The *mystery* of the destination and therefore the journey is a crucial part of this mobile occurrence. Drawing together the material qualities of the camping tables and my desire to visualise the experience of a journey, I embarked on creating a large-scale work constructed with a grid of 15 camping tables. Using a subtle block-out spray paint method, I created an image of a typical caravan park scene on the surface of the tables, as if it had been roughly sketched in the dust on the side of a car door. Upon this faint dusty image I added a veil of fine white paint marker lines that, in their seemingly relentless repetition, created a secondary image of a landscape.




Figure 19: Susanna Castleden, Camping continuum (work in progress 2013) Photograph: Susanna Castleden



Figure 19: Susanna Castleden, *Camping continuum*
(work in progress 2013) Photograph: Susanna Castleden



Figure 20: Susanna Castleden, Camping tables in the landscape on Indian Ocean Drive, WA.
(2013) Photographs: Susanna Castleden

The scale of the work within my studio presented problems however, as it was difficult to gain a clear view of the work and assess the intentionally diverse registers in scale; it was impossible to gauge the overall presence of this work that moved in scale so radically – from the blocks of colour created from the square table tops, to the minute surface scratches, to the larger image of the caravan through to the field of fine white lines drawn onto the surface (*Figure 19*).

As a way of ameliorating the impasse I had reached with this work, I embarked on a journey in which I took the 15 camping tables on a round trip, following the caravan route north along the coast from Perth to Geraldton and back. I stopped at 15 marked tourist lookouts or points of interest where I unpacked a table, and documented it within the landscape (*Figure 20*). On reflection, this grand action revealed not a solution for the work of art, but more importantly the significance of mobility in providing a space for contemplation and concentrated thought. During the journey ideas were deliberated upon, refined and reconciled, echoing Bissell's insights into the experiences of quiescence that emerge through train travel (Bissell, 2009). On return to the studio, and assuming the impending failure of the work, I attempted to draw the diverse scales back together with a unifying mark that echoed the cyclic and continual nature of caravan journeying (*Figure 21*). The success or otherwise of this work is still unknown as it is yet to emerge from my cramped studio space, however it stands as a valuable monument to thinking and working through both studio practice and mobility.

The airport as an iconic spatial structure and emblem of modernity and postmodernity needs to, as Mike Crang suggests be understood along with other nodes and points of mass mobility in order to examine the globalised flow of the world (Crang, 2002). Within the physical structure of the airport, particularly some of the world's busiest terminals, the flow of passengers through the delineated and streamlined space is constant. Within this flow are individual experiences of mobility; a maelstrom of differences and experiences comprised of the complex social structure that is airborne humanity. There are travelling families 'with overtired children delayed by the lack of connecting busses in Majorca' that Crang (Crang, 2002, p. 573) speaks of, contrasted starkly to the first-class business traveller reclining in an airline lounge awaiting his or her fast-tracked transition to the first-class cabin. These are the *kinetic elite* (Adey, 2006; Bauman, 1998; Cresswell, 2006; Koolhaas, 1993; Sloterdijk, 1998; Urry, 2007) that Cresswell sees as being a part of a distinct *kinetic hierarchy*, a mix of mobile travellers from holidaymakers to transnational travellers to fly-in-fly-out underground mine commuters. The diverse registers of air travel mobility reveal the potential for differentiated and individualised methods of visualisation.



Figure 21: Susanna Castleden, *Camping continuum*
(work in progress 2013) Photograph: Robert Frith

Conceptually and theoretically the airport for me is a site of transformation. Augé's analysis of non-places is compelling in many ways, however the notion that the airport as a 'space of non-place creates neither singular identity nor relations; only solitude and similitude' (Augé 1995, p. 103) fails to acknowledge the transformative experience encountered when embarking or departing. On landing the body re-connects with a place through encounters with varying degrees of change, not only evidenced by stamps in passports, but also in the contextual embodiment of being in a different place. Cresswell states:

the traveller who disembarks in Stansted after embarking in Trabzon (or indeed Paris or New York) will feel different. National identity is marked on passports but also in the sense of place an airport embodies. Signs look slightly different. The mix of people is different. The air smells different. (Cresswell, 2006b, p. 11)

In addition the kinetic hierarchy leads to vastly different tempos encountered by passengers, adding to the dynamism and place-ness of the airport space, 'bodies are differentially connected to identities as they pass through airport space – sometimes smoothly and sometimes haltingly and sometimes not at all. Here place, mobility and identity are entangled in complicated ways on a daily basis' (Cresswell, 2006). I encounter an airport space, and indeed other mobility hubs such as train stations and ports, as places in which the experience of transition leads to transformation, existing as distinct places of change where the place becomes activated by embodied experiences.

Dutch architect Rem Koolhaas also uses the term *kinetic elite* to describe the population of travellers for whom to be mobile is a part of existence and who have a paramount 'need for a seamless flow and painless interconnection to distant elsewhere's' (Graham, 2002, p. 7). As a globally mobile architect, urban thinker and architectural theorist, Koolhaas offers thoughts and proposals for ways of imagining, visualising and constructing spaces for the kinetic elite, envisioning hubs of mass transit where roads and rail lines are part of the architecture, and sites are conceptualised to support our urban existence. Koolhaas's plans and designs respond to, and with, the speed and flow of transnational mobility. Many of his projects are realised, whilst others remain poignant theoretical blueprints. In Lille, Koolhaas conceived a super-interchange hub, Euralille, where two TGV high-speed train lines converge to funnel passengers beneath the English Channel whilst simultaneously drawing mobile bodies into its coalescence of shopping malls, offices and hotels. Similarly his McCormick Tribute Campus Centre in Chicago responded to the pedestrian flow of students between the car, train, shop and cafeteria, resulting in a massive tubular form encasing rail lines that appears to rest on the roof of the structures below. Other plans of his for supporting contemporary mobile worlds remain unbuilt. For example, a proposal to relocate Amsterdam's Schiphol Airport to a purpose-built offshore city in the North Sea, and an urban experiment to create a generic city on a square island off the coast of Dubai, exist only as two-dimensional proposals. Architects bring spatial form to sites of mobility and they are instrumental in orchestrating flow and movement through airports and train stations. Koolhaas's attentive approach to acknowledging and accepting the behaviours of the kinetic elite and the insatiable need for airports to not only provide proximity to aeroplanes, but also comfort, food, shelter and shops makes his practice essential when apprehending ways of visualising mobility. Airports, he writes, 'are on the way to replacing the city [...] with the added attraction of being hermetic systems from which there is no escape – except to another airport' (Koolhaas, 1997, p. 1250). Koolhaas creates spaces to fit the flow of humanity rather than spaces that aim to redirect that flow.

Just as the airport becomes a site that channels the start and finish of a journey, it also marks a pause in the flow of a long-haul flight; a temporary halt in time and space between the origin and destination. Koolhaas's decree that, 'there is no escape – except to another airport' prompted me to consider the stopover; the obligatory pause in which a traveller is held within an airport transit lounge and shopping mall, for a prescribed but ultimately unknowable time between spaces of (usually great) distance, and how this temporary halt impacts on thinking about and visualising mobility.

My early recollections of stopovers as a child were that they were long and often in odd and unfamiliar places, necessitated by the limited range of an aircraft fuel tank. Now it is possible to fly from Perth to London with only a single stop, and current information indicates the likelihood of a future non-stop journey. Airports provide momentary accommodation for in-transit passengers, existing as places filled with transient populations flowing in and out of the buildings that aim to facilitate ease. As seen in Martha Rosler's photographs, airport transit hallways provide directions that foster a seamless route from aircraft to aircraft, giving the traveller a whiff of exotic air or flavour of a place, before being channelled back into the climate-controlled cabin once again. Ideally this is the format of the stopover for the in-transit passenger, a swift and necessary inconvenience in which tanks are filled, meals replenished and crew changed. If all goes according to plan and aircraft are working in their perfectly planned choreography, this short and temporary experience of a place has little impact on the traveller beyond a usually slightly bleary-eyed feeling of wanting to keep moving and get going.

Depending on which airline one flies with, the journey from Perth to London offers an hour-long experience in the airport transit halls of either Kuala Lumpur, Bangkok, Singapore, Dubai, Hong Kong or Bandar Seri Begawan, all possibly exotic destinations if they weren't stopovers. Apart from modifying the timing of the break in the duration of the overall journey, does the place of the stopover make any difference to the experience of mobility or our understanding of stillness? Do we make an assumption about a place from an hour wandering the transit halls of an airport, and does that in some way change our embodied experience of mobility? By looking beyond the built environment of the airport I attempt to translate the experiential notion of a stopover; a time of small-scale physical mobility in a static environment, before returning to the physical confinement of an aircraft seat as it moves at great speed towards its final destination.

A recent stopover in Dubai en route from Gatwick to Perth provided the usual two hours of gritty-eyed annoyance often associated with changing planes. Looking beyond the faux diamond-encrusted airport architecture to consider what the stopover was, other than an inconvenience, I began to think of how I might be able to visualise the experience in the context of a map. Most significantly the map of my journey from Gatwick to Perth would have been considerably different had I flown with another airline, which would have taken me in slightly different distance and direction, but essentially the way of mapping the pause would have been the same: a punctuation or pause in an otherwise straight-ish line from left to right. In terms of time and speed, a stopover could be likened to a pause of an ink pen on a piece of blotting paper – the longer the pause, the bigger the blot – but would the blot be different if it was formed in Hong Kong or Dubai?

Looking beyond the singular line that could allude to a lone experience of the stopover, I came to contemplate how the collective experience could be visualised; the momentary conjoining of similarly paused journeys in transit from A to B. The continuing passenger line converges with the terminating line, the delayed or cancelled flight line lingers longer than the seamless transition line; a visual cacophony that may disrupt the assumed visual passivity of a stopover. Multiplied by every stopover of every person on every flight on the globe, and the lines and blots become all-encompassing shambolic, air-traffic control disasters. Somewhere between the single line and the scrambled chaos, I searched for a way of drawing a stopover (*Figures 22 & 23*). The first decision was to select flights in which the lines of flight did not cross each other, for no other reason than to find a visual medium between the singular and collectively chaotic lines. Spatially I indicated point A followed by a pause, terminating at point B. From here on I disregarded the physical map of the world in preference for a less representational or cartographic description of space. I looked for a mark that in some way alluded to a collective transition from one place to another with a pause in the middle.

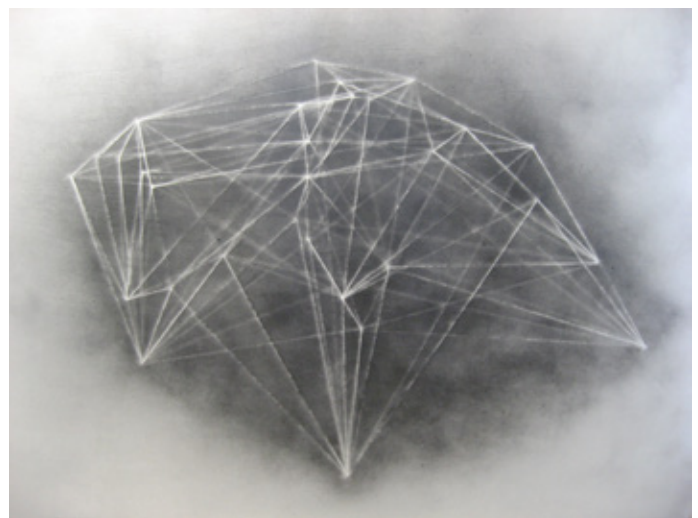


Figure 22: Susanna Castleden, *Journeys from A to B*.
(2010) Photograph: Susanna Castleden



Figure 23: Susanna Castleden, *Stopovers and Turbulence* (2010) Photograph: Robert Frith

As well as for architecture and social theory, the airport as a site of investigation is a rich place of research for many visual artists. Wolfgang Tillmans's timely *Concorde* photographic series captures fleeting glimpses of the once supreme aircraft taken from below flight paths around Heathrow airport, serving as portals into the utopian notion of super-fast flight (*Figure 24*). Tillmans states, 'for the chosen few, flying Concorde is apparently a glamorous but cramped and slightly boring routine while to watch it in air, landing or taking off is a strange and free spectacle, a super modern anachronism and an image of the desire to overcome time and distance through technology' (Tillmans, 2008).⁴ His images, taken from behind perimeter fences and from suburban streets, tap into the sense of awe activated when imagining the marvel of supersonic flight and the wonder of travel to unknown destinations. Denis Cosgrove affirms the sense of time-space compression of flight stating that 'the frictional effects of distance, the time and energy expended in moving across space, so painfully apparent on sea and land, are dramatically reduced in flight' (Cosgrove, 2010, p. 88). Therefore as much as the physical experience may be as Tillmans states, 'cramped and boring', his *Concorde* photographs, via their detached viewpoint, say much about the imagined seamless flow of super mobility.

⁴ This quote is from the artists' book *Concorde* by Wolfgang Tillmans (2008). The book contains a set of 62 Concorde photographs by Tillmans and contains no text other than the above quote.



[Click here to view image online](#)

Figure 24: Wolfgang Tillmans, *Concord*, Artist's book (2007)

From the distanced view of Tillman's *Concorde* photographs Guillermo Kuitca's *Unclaimed Luggage* (2000) (*Figure 25*) series takes us inside the airport terminal. In his series of boldly coloured works, Kuitca visually omits everything from the airport site except the luggage carousels, which are rendered as a fine outline containing a sparse assortment of unclaimed suitcases. Viewers are given a birds-eye view of the empty landscape below, looking down on the collection of personal luggage distributed to no one in particular. Olga Viso describes Kuitca's work as, 'how we map and navigate physical and psychological terrains and those social spaces where people's lives intersect, and the public and private get mixed [...] when you travel you have this sort of intimate connection with people you don't know' (Viso cited in Sheets, 2007, para. 19). The faint lines depicting the repetitive symmetry of the luggage carousels seem to disappear into the monochrome background, leaving the small rectangular cases scattered across seemingly endless loops of the conveyor belt, the minutely personal mixed within the public and social spaces of life. Kuitca draws us into a microcosm of the personal within the dynamic space of the airport, as Cresswell states, 'in this new world, a place such as the airport lounge, once seen as the reprehensible site of placelessness, becomes a contemporary symbol of flow, dynamism, and mobility' (Cresswell, 2006, p. 45).



[Click here to view image online](#)

Figure 25:
Guillermo Kuitca,
Untitled (Unclaimed Luggage)(2000)

Martha Rosler seeks to make viewers aware of their own perception of the world in her extensive series of text and photographic works *In the Place of the Public: Observations of a Frequent Flyer*. In this series Rosler presents photographs, text works and videos that capture the architectural space of airports. Many images are absent of people, or contain only solitary figures moving through the tunnel-like corridors we associate with departure and arrival. In addition to the exhibited works, Rosler also produced a photography book of the same name including a lengthy essay in which she ruminates upon, and scrutinises all aspects of, air travel – from aircraft design to airport architecture. Rosler explains, ‘the territorial status of the airport is ambiguous, since one treads upon it while not yet allowed into the national territory one seeks to enter’ (Rosler, 1998, p. 64), emphasising the ubiquitousness, blandness and anonymity we see in her photographs. The text exhibited in conjunction with the photographs (for example, ‘a tree, a rock, a brook, a forest, a mountain, a river; a crossroads, an avenue, a customs house’) acts as a quasi dichotomy to the monotonous images of the empty spaces. The thrust of Rosler’s essay concludes with the question, ‘how is it that we are confronted with a choice between the intrusive reminders of capital’s aspirations towards total domination and the blank-eyed emptiness of anywhere/nowhere?’ (Rosler, 1998, p. 79). These questions in addition to her photographic images of cavernous empty airport spaces appear to perpetuate the sentiment that they aim to critique.



[Click here to view image online](#)

Figure 26: Ergin Çavusoglu, *Point of Departure* (2006)

By contrast Ergin Çavusoglu's video installations take individual personal experiences of travel as key. His works often observe the journeys of specific characters in motion and are structured in such a way as to be attentive to the viewers' own mobility and transition when experiencing the works. *Point of Departure* (2006) (*Figure 26*) follows the transitional movement of two individual travellers passing through the European airports of Stansted in southern England and Trabzon in the Turkish Black Sea region, showing close views of the travellers' faces and hands existing within the surrounding spaces and everyday activities of the airport space. The multiscreen video installation is configured to include directional sound projection and complex architectural structures which as Çavusoglu describes, 'allows the viewer not only to navigate and observe, but also to experience the space in the form of a place' (Çavusoglu & Cresswell, 2006). Unlike Rosler's *Observations of a Frequent Flyer* in which the spaces and travellers are characterised by their anonymity, in *Point of Departure* we are invited into the airport as an architectural structure, but are also reminded that this site processes individual travellers and their personal belongings and experiences. Cresswell states, '*Point of Departure* reminds me that airports are different – contextual as much as they are 'generalisable'... Here place, mobility and identity are entangled in complicated ways on a daily basis' (Cresswell, 2006).

I first became aware of experiencing place by moving through it as I travelled backwards and forwards between London and Perth as a child, and began to comprehend mobility and the inevitable pace and time of distance. The tempo of the journey was ever-changing as the mode of transport shifted from plane, to boat, to train and car. The experience of the passage between places became a way of *feeling* the distances. Often we were able to see the horizon unfold, as we charted and tracked our way across the world. This early embodied experience of mobility has been central to this research project, and a series of works that seek to understand the traveller's experiences of mobility and translate them in visually compelling ways.

Jules Verne's 1873 novel *Around the World in Eighty Days* comes to mind when recalling my experiences of travel, and in particular the extremes of round-the-world voyages. Verne's novel was written at a time when railway lines stretched across the landscape to meet other rail lines, the Suez Canal opened, and the first tourist journey around the world became plausible; setting the scene for the trails of Phileas Fogg and Jean Passepartout, as they circumnavigated the world in eighty days.

Following on from the idea of stopovers as visual punctuation in a long distance journey, and reflecting on Verne's novel, I considered the possibility of an unpunctuated journey. How an unbroken, non-stop, round-the-world trip might be visualised in contrast to a round-the-world journey with pauses, and how to visualise a global circumnavigation. The differences between a non-stop circumnavigation and a circumnavigation with breaks are considerable – one including stops for replenishment or exploration, the other with the objective of uninterrupted forward motion, with records of the youngest or the fastest, challenged at each attempt. Rules are established to regulate the authenticity of the circumnavigation, antipodal points⁵ must be passed, kilometres must be clocked and meridians checked in order to qualify, and confirm that the aim has been achieved. The first global circumnavigations were by sea, followed by air, then by an assortment of other means – train, car, bicycle, foot – each with their unique tracks and punctuations, dictated by the pace and speed of the travel.

The constant circling of round-the-world cruises departing and entering ports with regularity are in contrast to the vagaries and unpredictability of the circumnavigations I wished to track in the works that became the *Circumnavigation* series. I was interested to find out what sort of line could describe or allude to the

⁵ An antipodal point is a point on the exact opposite side of the earth or diametrically opposed to it. It is 180° longitude and as many degrees to the north of the equator as the original is to the south.



Figure 27: Susanna Castleden, *Circumnavigation Scramble. Front and Back* (2010) Photograph: Bo Wong

punctuations of a completely different type – not a freight carrier transporting coal from one country to another, or a global airline carrying travellers on one leg of a trip, but a journey that has as its core aim a loop of the world – a circle around the world from start and finish. In contrast to, for example, a cruise ships' regular pace and reliability, I was interested in researching the circumnavigations that fail, the ones that end before the loop is complete, for example from disaster or failure – the incomplete circumnavigation.

The *Circumnavigation* series reflects on a number of recent and not so recent global circumnavigations: Jessica Watson (2010), Ferdinand Magellan (1522), Amelia Earhart (1937) and Steve Fossett (2002, 2004, 2006), looking at how the journeys unfolded and tracked around the world, and the ways they crossed the equator, tropic lines and antipodal points. Collecting information on the ways people have attempted global circumnavigations became an exploration in itself. I began by creating a list of global circumnavigations. The colonising travels of James Cook and Ferdinand Magellan were first on my list, followed by the more recent achievements and failures of several teenage voyagers. The list included the travels of a now lost millionaire

balloonist, a consortium of upper middle class adventurers in a speedboat, two brothers walking, a runner, a human powered ocean-crossing canoe, and a pair of boys in a couple of Toyota Land Cruisers. What struck me as I sifted through the extensive list of round-the-world attempts was not only the absurdity and obscurity of some of the methods of circumnavigation, but the complexity and enormity of the idea of circumnavigating the globe (*Figure 27*). The ambition, and accomplishment, in travelling the whole way around the world seemed to make the world suddenly smaller. Through this research I found that there were several types of specific requirements to achieve a complete global circumnavigation that quashed the accomplishments of many of the protagonists on my list. One such requirement was the necessity to cross at least two antipodal points. From reading collected stories and anecdotes about the journeys it became clear that the ruling that a true circumnavigation must pass over the equator and two antipodal points had scuttled the plans of many completed and future circumnavigations.



Figure 28:
Susanna Castleden,
*I Must Learn More
About The World*
(circumnavigations and antipodes)
(2010)

Photograph: Bo Wong



Figure 29: Susanna Castleden, *The Other Side of the World (Digging and Flying)*

Figure 30: *The Other Side of the World (Digging and Flying)* (detail) (2010)

Photographs: Bo Wong

Conceptually and geophysically the antipodal points of the globe became a focus for the works *I Must Learn More About The World (circumnavigations and antipodes)* (2010) (Figure 28) *The Other Side of the World (Digging and Flying)* (2010) (Figures 29 & 30), and *Around the Antipodal Points* (2010) (Figure 31 & 32). The combination of lines from selected circumnavigation routes combined with land-based antipodal points, was a way of bringing together marks that described the world on a flattened plane. The conundrum of how to describe a journey of thousands of kilometres encompassing the width of the globe is one that has continued to sustain this project, and one that cannot seem to be answered in the same way for each piece of work, however for these three works it was the repetitious and cumulative, *collection* of lines that worked to reflect the circumnavigations. Additionally in each of the works the amplification of the repeated lines – one following and being influenced by the tiny movements and irregularities of the previous – that enabled me to create a sense of the magnitude of the complexities of the journey, far beyond that of the solo sailor or lone cyclist.

The repetition of the circumnavigation lines became a way of alluding to the cumulative mass of round-the-world travels, and of indicating the landmasses and territory borders as the lines moved around the globe. In *I Must Learn More About the World* I selected 20 land-based antipodal points and marked them in corresponding colours, so that if one is to look carefully the antipodal pairs of Christchurch in New Zealand



Figure 31: Susanna Castleden, *Around the Antipodal Points. (Front of the World)* (2010) Photograph: Robert Frith

aligns with A Coruna in Spain, and similarly Bogotá in Columbia and Jakarta in Indonesia align. The chosen antipodal points are sparsely distributed across the expanse of the works, thus highlighting the enormity of the oceans and the incongruousness of the two small landmasses of Norfolk Island and Canary Island aligning as perfect diametric opposites.

Finding ways to demonstrate the mathematics, geography and geometry of antipodal points resulted in many versions of inverted maps and flipped transparent globes, each diagrammatically describing the diametrically opposite side of the globe. In these works I was attempting to provide a sense of being able to see both sides of the world at the same time. I drew one map of the world and corresponded this with another map inverted back to front and upside down as a way of amplifying the opposite nature of the points, and in order to reinforce the expanse of space between the antipodal points and the journeys of circumnavigation.



Figure 32: Susanna Castleden, *Around the Antipodal Points. (Back of the World)* (2010) Photograph: Robert Frith

Extending my interest in the circular travel experiences found in the journeys of grey nomads and the joy flight, I turned to the ocean cruise and the act of cruising, which became the basis for the work *Perpetual Cruise Line* (2010) (*Figures 33 & 34*). This work examined ocean cruises that finish at the point of their departure; circular journeys that depart from and return to the port of origin. These looped travels intrigue me, existing as journeys where the act of travelling forms the core of the experience, where ports of call along the way are brief punctuations provided for short periods of sightseeing, before returning to familiar cabins in order to move on again. The cabin becomes more than an allotted space for transit such as an aeroplane seat, or a train carriage, it becomes a place in itself, similar to a hotel room or a temporary home.

The loop of the cruise ship itinerary is a continuous one, cycling the views past the portholes at a regular pace, allowing for the experience of the journey to be fully absorbed in the on-board shopping halls, ballrooms and

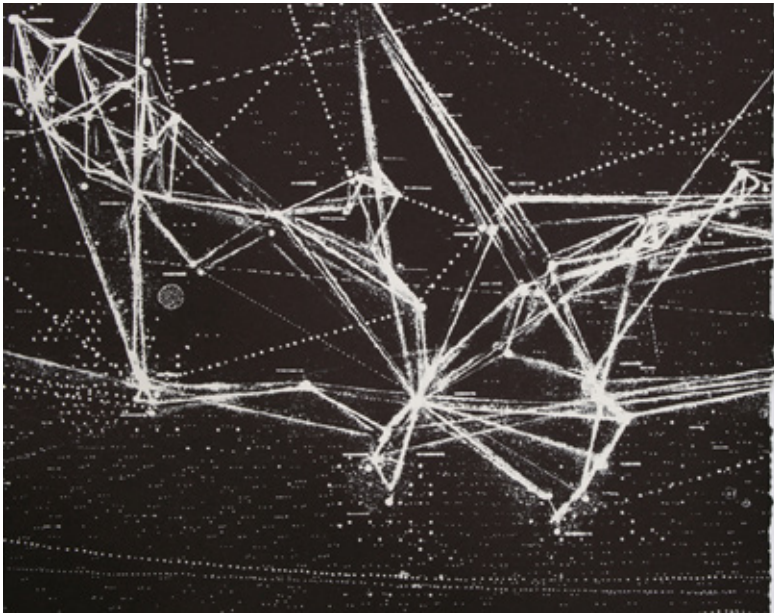


Figure 33:
Susanna Castleden
Perpetual Cruise Line (2010) (detail)
Photograph: Susanna Castleden

cabaret lounges. In *Perpetual Cruise Line* I tracked every circular cruise taking place across the world over a year, as if they were happening simultaneously in every ocean and sea, taking travellers in a constant loop from port to port, from home and back again.

In this work the lines are made from a singular thread of string that passes around mapping pins delineating ports of call along each trip, as a way of attempting to visualise the continuum of the cruise ship's travel. The outlines of the continents and countries are only implied by the line that travels around their shores, making the familiar map form insignificant in favour of the lines of travel. South America and Africa are most visible amongst the tangle of lines that represent the Mediterranean and the Caribbean. Other lines also punctuate the surface of the work: those of nautical charts, shipping routes and mapping devices that allude to the nature of ocean travels. In addition to these nautical marks, imaginary lines that are based less on fact and more on ways that I imagine one might experience mobility, cover the surface of the print, interrupting the cruise ship lines. Alain De Botton alludes to the sedentary nature of cruise ship travel in his book *The Art of Travel*, in which he makes note of the accessibility of the external view from the bow or stern of a cruise ship, as it is beamed via video link directly into one's cabin. Here, the world is brought to the observer, who suspends in a state of semi-sedentary yet perpetual mobility. The arrangement of the physical body within the wider

Figure 34:
Susanna Castleden,
Perpetual Cruise Line (2010)
Photograph: Susanna Castleden



flow of mobility is highlighted in cruise and (to a lesser extent) train travel. Despite De Botton pointing to the sedentary nature of cruise ship travel, in contrast to the automobile or aircraft-bound body, the cruise traveller is relatively mobile within the wider circulation of mobile entities. Whilst remaining relatively still, the restrained and stationary body strapped into a Boeing seat travels at 913 km/h, while in contrast the cruising body is able to move around metres of deck space whilst travelling at 21 knots. The diverse spatial and temporal embodied experiences of travel reveal infinite differences that can be visualised in a multitude of ways.

It is understood the world is on the move. The globe is encased in the movement of objects, people and goods between, above and through places. In the ever-expanding movement of tourist travel, methods of recording and representing leisure mobility continue to increase. The artworks discussed in this chapter were developed from recalling my own experiences of mobility, re-read in response to some of the ideas, questions and problems of mobility raised by theorists and practitioners. The act of stillness and pause become palpable, and previously unconnected experiences become enmeshed when understood within the mobilities paradigm. Through studio research I continued to question how both physical and virtual mobilities inform our ability to know and understand the world and how the *experience* of mobility can be visualised.

Chapter Three:

Mapping and building the world.

'Probably the thing that matters most to people is knowing where they are, and there is something very strange about not knowing where you are...' – Richard Wentworth (Wentworth, 2007, para. 1)

In Chapters One and Two I looked to wanderlust and mobility, as ways of locating both the desire for travel and the implications and affects of travel movement. In this chapter, I turn to maps and mapping as conduits through which mobility and wanderlust can be activated, recorded and revealed. In this chapter I reveal the 'problems' encountered during the mapping of space, and discuss some of the questions and rejoinders this raised for creative practice.

For many people the world is physically more accessible than ever. In 2011, international tourist arrivals worldwide reached 990 million, and were estimated to reach 1 billion for the first time by December 2012.¹ At the same time the world has become more accessible *virtually* than ever before; we are in the phase of 'liquid modernity' as technologies allow people across the globe become 'closer' (Bauman 2000). Various technologies have enabled us to see parts of the world we have never been to before, and those that were once invisible. Google Maps, Open Street Map and NearMap² take us to remote and distant locations and present us with new perspectives of our own familiar places. We can zoom into our back gardens, check the neighbourhood for swimming pools, see the hotel where we are planning to stay on our next holiday, or view earthquake ravaged terrain, inaccessible deserts and isolated islands. We are able to see the other side of the world – all is now visible. Contemporary mapping technologies have brought the world to us in minute and meticulous ways; as Bourriaud states, 'the photographic precision of the satellite image corresponds to the Mercator projection that came to symbolize modern times' (Bourriaud, 2003, p. 9).

¹ According to the World Tourism Organization. <http://media.unwto.org/en>

² Open Street Map is a free wiki world map service in which users add their own information and knowledge to the map. NearMap is a user pays Australian photo-map service.

Although the world is physically more accessible than ever before, many people have never travelled to the other side of the world, however most are now able to do so virtually. We can now scrutinise the other side of the world in a way that might make us feel as if we know it. Google Earth can take us there. It can transport us from Rottnest Island (32.00°S, 115.52°E) located just off the coast of Perth, to its almost antipodal point of the earth – Bermuda Island (32.33°N, 64.80°W). Here we find an isolated island surrounded by turquoise-blue ocean located off the east coast of the United States of America, enclosed by the familiar patchwork of stitched together satellite images, with clouds above and rugged shorelines delineating below. In our Google-Earth-Bermuda we can see the airport runway that might receive us one day, where the main town is, or where we might like to stay. In this instance, Google Earth enables us to see, and move through, the other side of the world. Unlike the physical journey, fraught with the actuality of real time compression, this journey to the other side of the world via Google Earth is an exhilarating one – a 10-second, fast-paced, liberating global transit. In Google-Earth-travel we aren't required to make a choice between modes of travel, or consider which time zones to cross – the round-the-world itinerary defaults to a trans-Pacific trip, taking us from Rottnest island, east over Australia, across the Pacific, then the United States of America, arriving in Bermuda from the west, 10 seconds after leaving Perth.

This presents the question, that if we can see the other side of the world so clearly, and 'get' to it so easily, how can an artwork reveal any more about how we apprehend, or know our place in the world? I propose that the current proliferation of new mapping systems and locating practices, as demonstrated in the Google Earth journey above, provides a new way of considering our understanding of the world, and a new position for map-based artworks. It offers a catalyst allowing for the imagination to be evoked, for wonder and speculation to flourish, and open-ended narratives to unfold. Within a newly accessible, seeable set of options for knowing the world, and the availability of obtaining visual mapping information so instantly, I suggest that by drawing on these practices, art can provide a new space for wonder and awe. Ross Gibson proposes that:

If you participate in a complex system and you want to understand what is happening within it, then instead of producing a schematized blue print or a critically distanced snapshot that freezes and distorts experience into static representation, you need to generate an involved set of narratives that account for the changes and encourage speculations about the endless dynamics of the system...you learn to propose 'what if' scenarios. (Gibson, 2010, p. 9)

Gibson refers to the implicit and explicit cognitive modes used to drive the studio-based research that artists engage in – the tacit knowledge built from active experience – as a way of articulating the practice of creating artworks. In concurring with Gibson's position, I outline my studio-based practice, and my endeavour to create artworks that can offer an added dimension to knowing one's place in the world through utilising and drawing from the ever-developing world of mapping technologies.

In response to the overwhelming amount of information available that allows us to find out about the other side of the world – how far it is, how long it takes to get there, how much it will cost to get there, what climate to expect, what precautions to take, what delights to anticipate, and what to pack, I began to question what is left to discover, to marvel at, or to imagine? And in what way can an artwork evoke some of these unknowns in a world of the known? Elmgreen and Dragset's monumental sculptural work *Short Cut* (2003) (*Figure 35*) playfully engages with this imaginary space, with the rendering of a car and caravan erupting through the marble floor of the Galleria Vittoria Emmanuele, Milan, as if it had just driven through the centre of the earth.

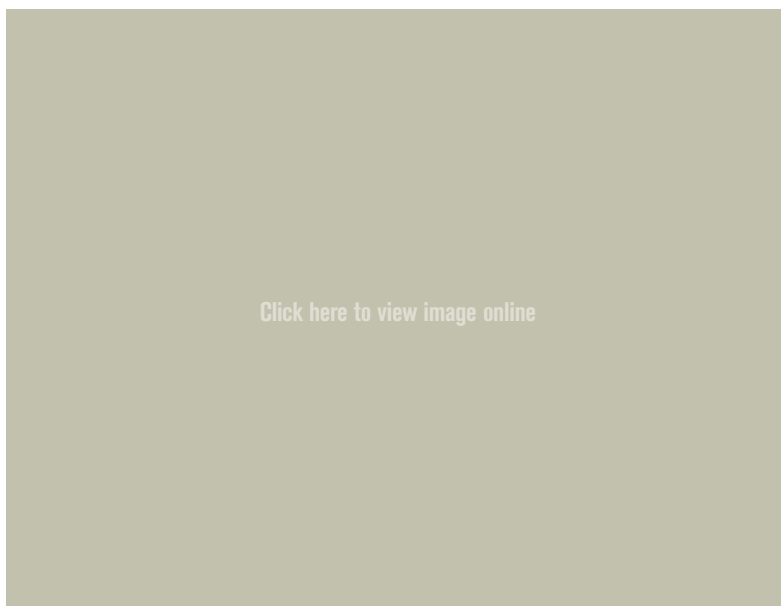


Figure 35:
Elmgreen and Dragset,
Short Cut (2003)



Figure 36: Susanna Castleden, *Test Guide to the Other Side of the World* (2010) (detail) Photograph: Susanna Castleden

Figure 37: Susanna Castleden, *Test Guide to the Other Side of the World* (2010) Photograph: Susanna Castleden

In engaging with similar notions of an imaginary journey, my *Test Guide to the Other Side of the World* (2010) (*Figures 236 & 37*) and the following work *Guide to the Other Side of the World* (2011) (*Figures 38 & 39*) initially draws from the known, mapped, understood and learned. It takes from the structures of mapping and spatial sciences but borrows from the materiality of disused school geography maps, in an attempt to evoke a sense of imagining, wondering, speculating and daydreaming. The aim for the work is to bring together some of the ways of knowing the world, reflecting on the childhood belief that there is something, somewhere, a place on the other side of the world. In this work I constructed two separate world maps that hang back-to-back, each facing away from the other. One of the maps is the right way up, with north positioned at the top, while the other is upside down, with north at the bottom. The right-way-round map of the world has Europe at its centre; while the upside down map has Australia at the centre – with each map demarcated into the Eastern and Western hemispheres. The realities of time, space, distance and measurement as delineated by the Prime meridian and the International Date Line at 0 and 180 degrees respectively, provide the basic and intrinsic structure for each of the maps.

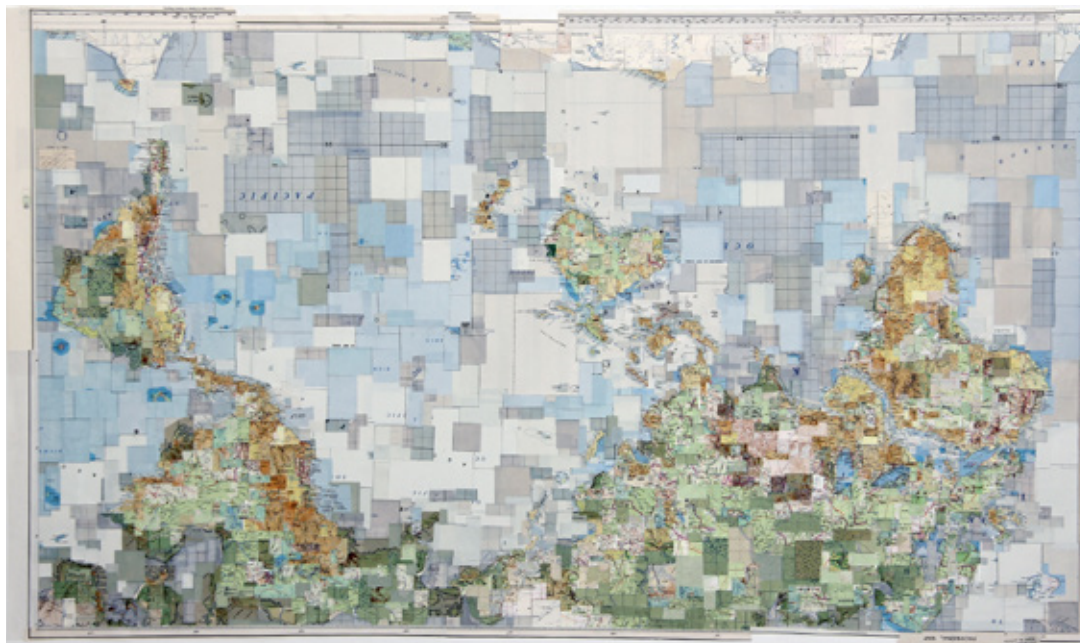


Figure 38: Susanna Castleden, *Guide to the Other Side of the World* (2011) Side 1. Photograph: Susanna Castleden



Figure 39: Susanna Castleden, *Guide to the Other Side of the World* (2011) Side 2. Photograph: Susanna Castleden

I constructed the two maps using thousands of sections of cut-up paper maps discarded from teaching institutions in the march towards digital mapping – faded in parts, with yellowed backs, incorrectly named and torn-edged. I dissected the original maps into small swatches, ordered and sorted by their colour, scale, visual noise and detail, but not by place. These once ordered and sequenced sections were then realigned to form a new map of the world, by carefully selecting fragments mimicking the coastlines of familiar continents, geophysical entities and deep oceans. The process of deconstructing and reconstructing the maps meant that I could choose to disrupt the original representation of the map by relocating sections and realigning them to completely foreign lands in new hemispheres. Only once did I align a fragment of the cut map back into to its correct geographical location on the new map. This was a very conscious endeavour to render the rest of the world as slippery and unknown, whilst anchoring the point of my hometown Fremantle firmly in its correct place as a point of reference. Through the process of re-composing the fragmented maps a visual similarity occurred, between the fragmented and sectioned paper maps and the familiar digital mosaic we encounter in the stitched together satellite maps of Google Earth – thus bringing together the visual language of the high tech via the materiality of the low tech.

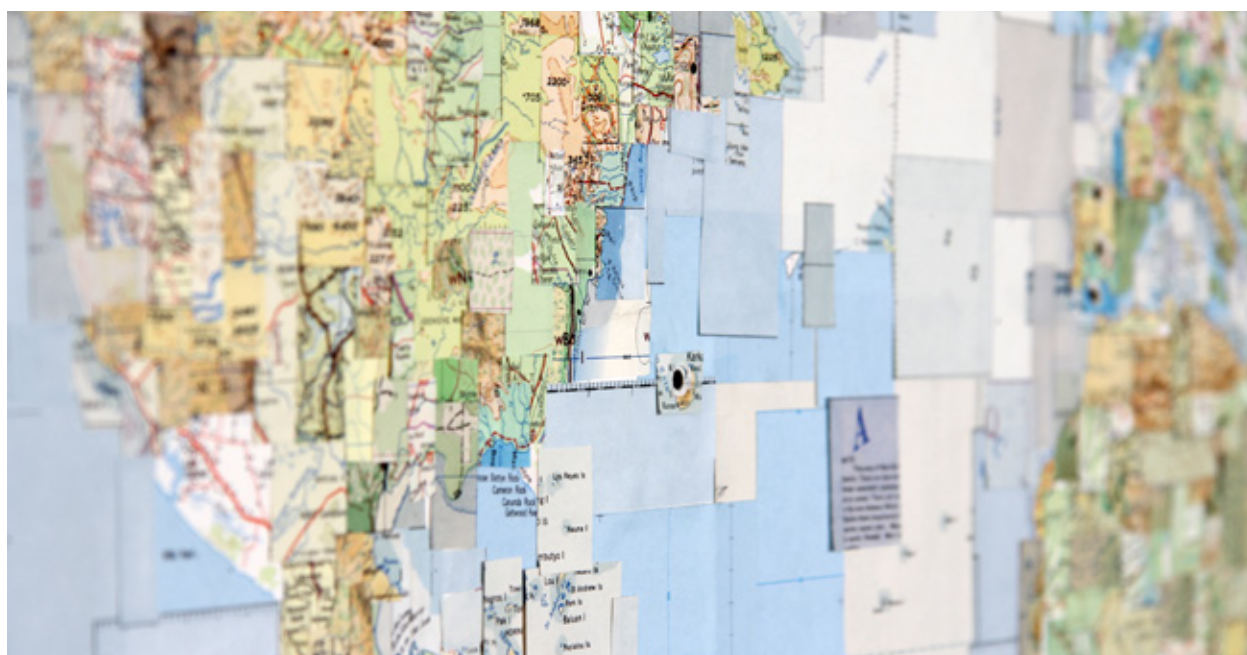


Figure 40: Susanna Castleden, *Guide to the Other Side of the World* (2011) (detail) Photograph: Susanna Castleden



Figure 41: Susanna Castleden, *Guide to the Other Side of the World* (2011) (detail) Photograph: Susanna Castleden

The work was exhibited in the 2011 Joondalup Invitational Art Award, where the curator agreed to allow me to drill holes through the gallery wall partitions. I aligned the works so that when positioned back-to-back on either sides of a wall the two framed maps presented the exact opposite side of the world to the other; the right-way-round map the opposite side of the world to the upside-down one on the other side of the wall. A version of a two-sided flattened globe, where each side of the work can only be seen at one time. When exhibited, it transpired that viewers spent more time viewing the right-way-round side of the wall, which perhaps points to the fact that we prefer to engage with what we know. The two sides of the world are not completely separated however; they remain connected to each other by small tunnels drilled through each antipodal point. I drilled holes beginning on one side of the map, through the layers of paper, to the back of the frame, then through the gallery wall panel into the back of the other frame, and out to the front of the map on the other side of

the wall. Several tunnels dig through the work to line up at the exact opposite point of the world on the dual maps. Rottneft appears on one side, Bermuda on the other (*Figures 40 & 41*). If you press your face up to the hole that is New Zealand on one side of the work you will look out to the other side of the world, at Spain. This work explores a sense of the marvel in the ability to see through the world to the other side, in a childlike, clumsy way. The act of digging a hole through a map to see what is on the other side reflects on the saying, possibly derived from Thoreau, that one could dig a hole to China³. *Guide to the Other Side of the World* aims to question ways of knowing, of seeing and of understanding the physical mass of the world as a map. At its core is the conundrum of representing a three-dimensional object on a flat plane, whilst still evoking a sense of spatiality, of distance and vastness.

Maps are generally considered to be visual representations, containing symbolic depictions that visualise spatial relationships between elements. The earliest medieval maps presented the what-was-known in ways that necessarily evoked imagination – maps were richly embellished charts that often included images of mythical figures, gods and proposals for imagined landmasses. However, maps were also enhanced and embellished with additional information designed to communicate information to the reader that might allude to an emotion or spirituality of a place⁴. Similarly maps were often dominated by blank spaces or absences that indicated possible oceans and landmasses that fell beyond the realm of exploration. Maps up until the late 16th century were conceptual images full of hypothetical's and dichotomies; the balance between what was known empirically and what was drawn from literature, religion, myth and fiction producing a map that could be understood in a multitude of ways, as Peter Whitfield states in *The Image of the World*:

this duality of scholarship and practicality, theory and empiricism, would have been understood by contemporaries without provoking an insistence that one was right and the other was wrong.

The play of intellect could hold both in balance. (Whitfield, 1994, p. 58)

3 This saying could be attributed to Henry David Thoreau (1817–1862) who wrote, 'As for your high towers and monuments, there was a crazy fellow once in this town who undertook to dig through to China, and he got so far that, as he said, he heard the Chinese pots and kettles rattle; but I think that I shall not go out of my way to admire the hole which he made,' although the phrase is often associated with childhood myths and stories.

4 For example the European *mappa mundi*, or the many medieval maps that locate earthly paradise.

Whitfield makes us aware of the space in which the viewer is encouraged to imagine, synthesise and amalgamate the combinations of visual information contained within the map. I suggest that in light of the ease of accessibility and functionality available in digital maps that this space for intellectual play is currently difficult to activate, however, it is possible therefore for artworks that draw from mapping practices to provide a space of evocation, imagination and wonder.

Maps and mapping have long been the subject of investigation, examination and scrutiny by experts in a diverse range of fields including historians, curators, philosophers, designers, scientists, writers, geographers, sociologists and artists. Furthermore maps have been analysed and scrutinised in their roles as material objects, signifiers of power or truth, or objects of control. The term mapping is used extensively in many of these contexts, however within this research project I am specifically interested in the cartographic and geographic sense of maps and mapping. I acknowledge the extensive breadth and depth of academic research relating to maps and mapping, and have necessarily drawn my research and studio-based practice to focus on three specific and interrelated lines of investigation:

1. Maps as a way of knowing our place in the world.
2. The materiality/immateriality of a map as a physical/virtual object (specifically in relation to art practice).
3. The relationship between mapping and mobility.



Figure 42:
Video still from Super 8 film. (1973),
Bill Castleden

A formative catalyst of mapping at the core of this project, is a vague recollection I have of a hand-painted world map on the side of my parents' Land Rover as we travelled overland from New Zealand back home to England (*Figure 42*). The outline of the world was painted in simple black un-named lines on the passenger door, and was updated every week over the course of our journey with thick enamel paint. This action of charting our path on the world map as we experienced moving across the space offered a continuing fascination of what mapping was, and the complexity of describing not only the world, but also the way in which we come to understand it.

Seminal theorists Denis Cosgrove, Denis Wood and Edward S. Casey have examined the ways in which maps shape how we understand, move through and live in the world. Cosgrove, Wood and Casey have appraised mapping philosophically, geographically, aesthetically, historically and phenomenologically, through their particular and sustained interest in the intersection between mapping and art practices. Denis Wood, author of the *Power of Maps* states:

so the map becomes really complicated. On the one hand, it's got this ability to fall into a set of tabulations of latitudes and longitudes, and on the other hand it's got this ability to fall into the world of fine art painting. It slips and slides between them like somebody skating with his shoes on a piece of black ice. (Wood cited in Stallmann, 2011, para. 8)

Appreciating and relishing this slippery space and the potential for slippage in meaning, within this research project I employ methodologies that draw from the large, diverse and rich history of mapping practices and make full use of the ubiquitous and abundant information contemporary mapping provides.

It is this complicated and complex intersection of science, structure and formalism, in combination with, and often in contrast to, the poetic, imaginative and fictive qualities of maps that provide the site for rigorous investigation in this research project. Denis Cosgrove comments that 'the most challenging mappings today are found in the creative and imaginative works of artists, architects and designers, neither seeking absolute empirical warranty for their maps nor claiming for them any metaphysical revelation' (Cosgrove, 1999, p. 19). Indeed, as we have seen in recent publications on mapping and art (Casey, 2005; Harmon, 2009; Watson, 2009; Woods, 2010) authors have made significant and comprehensive analysis of the

diversity of artists who have been drawn to maps and mapping. From Dada (Hoch, Hausmann), and Surrealism (Ernst, Miro) to the Situationists and Letterists (Debord), to Pop Art (Rauschenberg, Fahlstrom), Fluxus art (Ono, Paik), Conceptual art (LeWitt, Kawara), Land Art and Earth Art (Smithson, De Maria) the map has held a firm place in art history. The attraction to maps continues today with a profusion of contemporary artists utilising maps and mapping within their practices. Particularly relevant to this project are the practices of Layla Curtis and Julie Mehretu who have taken unique approaches to mapping practices specifically in relation to mobility.

Casey describes mapping within contemporary (art) practice as being in opposition to traditional attempts of exact representation but rather attempting to, 'recreate a qualitative aspect of the earth' and in doing so becomes an act of mapping itself (Casey, 2005, p. xv). Further to this in *Representing Place; Landscape Painting and Maps* Casey uses the term *charting* as an extension of the activity of mapping used by many artists. He describes charting (as opposed to plotting which he sees as tied to the actualities of land or sea) as a way in which artists employ mapping techniques without the intent of producing conventional maps. Charting allows an imaginary space of the future or memories of the past to unfold without the constriction of absolute description. Casey reflects on Deleuze and Guattari's distinction between tracing and mapping via the corresponding ideas of reproductive mapping as being the tracing of *what is already the case* and productive or active mapping as bringing out *what is not yet the case* (Casey, 2005). This distinction thus allows the artist to examine, extract, manipulate, interrogate and transform the existing reproduction of the earth through the action of making.

Through the extracting information from existing representations of the earth I reflected on the impact that globalisation has had in the proliferation of pre-planned round-the-world flight packages, which in turn provides physical experiences of the world that were once only imagined. *Unfinished Business* (2012) (*Figure 43*) shown at the Perth Institute of Contemporary Art in 2012, presents a fragmented and incomplete map of the world as seen from a series of round-the-world package deals. A map of the world is completely blank; nothing is there except for fine thread of land and sea over which the route of a packaged round-the-world flight path passes. Reflecting on *what is not yet the case* I was interested to make the world visible only where the round-the-world voyage takes the packaged traveller, everything else remains unknown.

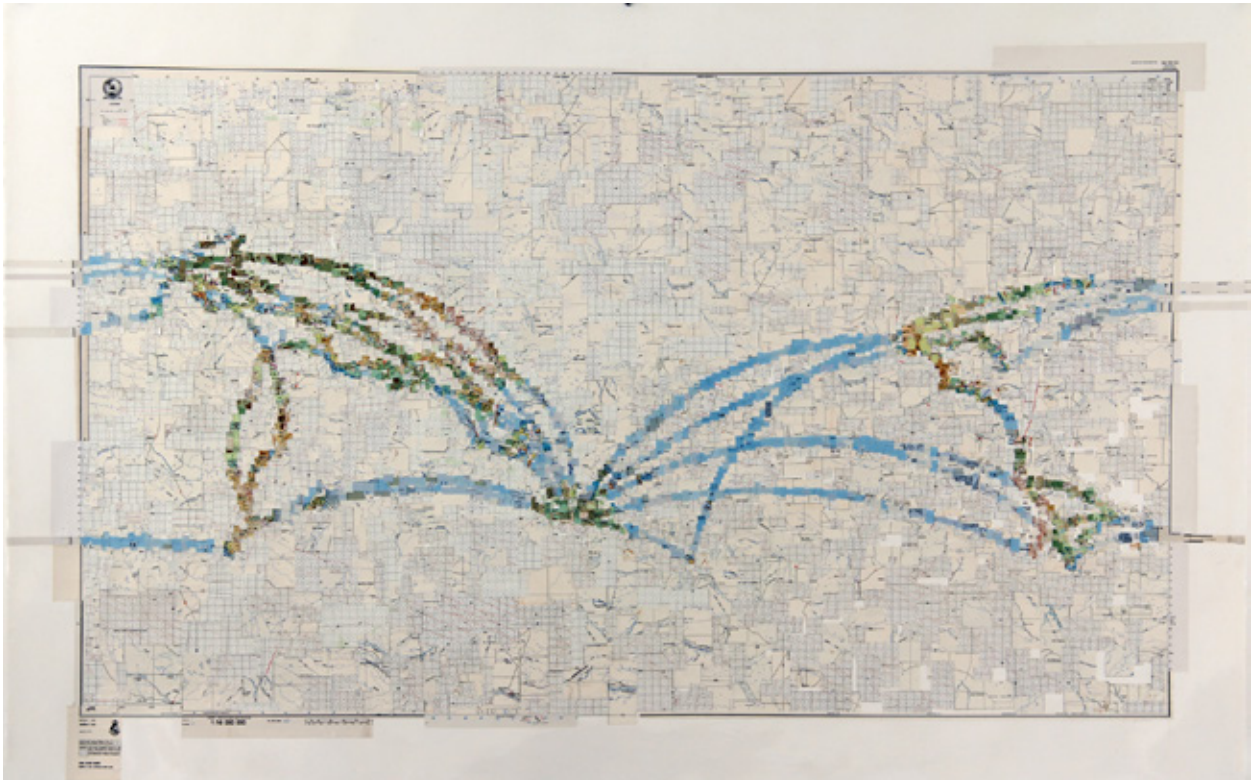


Figure 43:
 Susanna Castleden, *Unfinished Business* (2012)
 Photograph: Robert Frith

The pre-packaged round-the-world trip is constituted of a series of predetermined stops dotted between lengths of distance measured by airlines, and exists as a series of routes and paths that link in order to finish back at the start. The nothingness of the map, the blankness, is made from deconstructed maps of places where the only information is the visual language that denotes blankness or sameness: maps of open seas, flat deserts, treeless plains. These maps of nothingness are cut and pasted to form the surface of the non-packaged world, the countries and territories to which the itinerary doesn't go. The map of the world can be vaguely made out below the flight-paths where the oceans are blue and the landmasses green, but beyond this simple colour signification, nothing else is correct. The knowledge of the land, the knowing of the place, is by colour alone, the small slivers of cut green maps that symbolise land which butt up against the similarly geographically incorrect placements of blue ocean.

In *Unfinished Business* I included a non-matching rectangular map scale around the blank space that by its very absence of information, makes a non-map of the world, allowing the map scale to differentiate the whiteness of the blank map, from that of the blank edge of the paper. I consciously continued the coloured track of the round-the-world flight through this delineating edge, outside the border where a map usually ceases, taking the track over the side of the paper to allude to the continuum and cycle of movement around the world.

Mapping is compelling in terms of the way in which we process spatial information, how we come to understand a place, find our way and know how far it is between things; do we notice street names, recall intersections, how do we come to appreciate distances? I find my perception of the world is mediated through an individuated mapping practice; I see a place via an aerial view, imagine the place from above and as a map, which prompts me to question my relationship to that map. I need to know where north is, where the sun will set and where the coastline travels: small positioning devices that tie my body back to a map to help me augment it. For me, mapping is a cognitive and creative process, it is a method of wayfinding; a way of orientating, locating and traversing our place spatially. In addition, mapping can also relate to a process of imagining location through stories and fictions, and can provide a structure over which an impossible journey can unfold. Mapping can seamlessly oscillate between real and imagines spaces. As Lucy Lippard suggests:

for most of us a map is a tantalizing symbol of time and space. Even at their most abstract, maps (especially topographical maps) are catalysts, as much titillating forecasts of future physical experience as they are records of others' (or our own) past experiences. (Lippard, 1997, p. 77)

Tracing one's mind or finger over a map becomes a way of spatialising a place, tracing past routes or eliciting anticipated journeys.

If we understand that maps are a result of the cultural context in which they originated, and are also subject to a variety of perspectival distortions⁵ from the process of their creation, this then brings into question the possibility or plausibility of a map ever being able to accurately describe or record a place. Mark Monmonier

⁵ We try and adapt to seeing a map of the world from different perspectives: Mercator, Peters, Van der Grinten, Robinson and Winkle have all attempted this. 'Not only is it easy to lie with maps, its essential. To portray meaningful relationship for a complex, three-dimensional world on a flat sheet of paper or a video screen, a map must distort reality.' (Monmonier, 1991, p. 1)

outlines the contradictions in the reality of a map and its relationship to the real world in his aptly titled *How to Lie with Maps*, in which he contends that maps are able to distort the truth. Monmonier extends his inquiry into the history and problems of representing space through mapping in his outline of the Mercator-Peters debate⁶, providing insights into how differing geometric configurations attempt to represent geographic form, outlining and affirming the often contentious approaches to spatial representation. Long before Mercator and Peters presented their respective descriptions of the world, Ptolemy and Strabo presented two divergent paths of geographical description. Ptolemy offered an answer to the problem presented by representing a sphere onto a two-dimensional plane by using coordinates and mathematics, relating maps of different scales to one another, whereas Strabo turned to linguistic descriptors and narrative. Despite the scepticism some may have regarding a map's ability to distort or represent the truth, I suggest we have adapted to the Ptolemaic method of depiction much more willingly than Strabo's, given the plethora of cartographic representations available today.

The complexity of ways to visualise the world continues to be compelling, as Manuel Lima states, 'cartography is an illustration of the tangible world – an abstraction of the thing itself – which ties back to philosopher Alfred Korzybski's well-known expression that *the map is not the territory* (Lima, 2001, p. 80). Furthermore, a dichotomy exists between the objective and subjective approaches taken in mapping, as Schalansky reminds us, 'geographical maps are abstract and concrete at the same time; for all the objectivity of their measurement, they cannot represent reality, merely one interpretation of it' (Schalansky, 2010, p. 10). If we take this relatively logical line of reasoning that a map is only ever a representation, a signifier for the world itself, then what is it that allows us to engage more or less authentically with that abstraction? I propose that in order to connect or engage with a map it requires us to know how the map sits in relation to our own tangible world, or how we perceive the map from our own perspective.

David Harvey articulates the importance of perspective in his comprehensive insight into the factual ordering of the phenomena of space (Harvey, 1980) in which he outlines the developmental shifts in the process of representing space, from medieval maps to the grids and mathematical tools that have shaped the history of mapping. In discussing the social and political implications of mapping space Harvey references Michel

⁶ Cartographer Gerald Mercator first presented his method of representing the spherical globe on a two-dimensional plane in 1569 which, although enlighteningly reliable for ocean navigation, was criticised for its disproportion of landmasses, namely Europe and North America. In 1974 historian Arno Peters presented an alternative projection that attempted to show countries in proportionate scale to each other. The ensuing debate extended beyond offering alternate cartographic projections to encompass issues of racism, colonialism, marketing, power and perceptions of fairness.

de Certeau's critique of the map as a *totalising device* where the map becomes a homogenization of the 'rich diversity of spatial itineraries and spatial stories', eroding all 'traces of the practices that produce it' (de Certeau cited in Harvey, 1990, p. 253). In acknowledging that perspectivism can only ever construct the world from a given individual standpoint, we need to then ask from whose perspective is the abstraction of the world constructed? As a way of answering this Harvey points to the time in history when land became a commodity, or an article of trade; a time where the establishment of 'buying and selling of space' (Harvey, 1980, p. 254), became a way of viewing, and therefore representing, the world. I point to this as a way of approaching my question of why it is we engage less or more deeply with particular representations of space. In agreeing with Harvey, I suspect that it relates to knowing from whose perspective the representation of space is made, and more specifically where we are in relation to that perspective: where our home is, or our own commodified space. It becomes a reciprocal act of locating, firstly knowing where ones place is in order to comprehend the map, and then in turn we are lead to question the position and perspective of the mapmaker. Christina Ljungberg confirms this reciprocal cognitive space when she states maps could:

be considered spatial embodiments of knowledge, since they are not restricted to the mathematical domains but are also prevalent in political, social, moral or psychological fields and apparently limitless as to their creative scope, which makes them ideal stimuli for further cognitive engagements (Ljungberg, 2009, p. 308).

Reflecting on the desire to know where one is, to locate oneself from an understood perspective, I recall a version of a mud-map I made of a map of the world. I drew the map in the sand as I was lying on a beach in Australia, ploughing the outline shape of every country I could remember into the flattened sand, possibly testing my geographical experience of the world, and also simply affirming to myself that I knew where I was, in a lazy-lying-on-the-beach type of way. This research project has reaffirmed for me that perhaps a map can become too familiar; I see a map of the world and I feel as if I know it; I know what goes where, which parts are ocean, which way is up, and how far away one place is from another. I might not recall the exacting intricacies of place names and political borders, or the precise layout and sequence of Caribbean islands for example, but in general when a map is flashed on the news, an in-flight monitor, the side of a bus or in a travel brochure, I am familiar with the image, and what it signifies. As Sébastien Caquard proposes, there is a paradox of becoming lost whilst becoming too well located, referring to MacFarlane who argues that grid

maps, 'encourage the elimination of wonder from our relationship with the world. And once wonder has been chased from our thinking about the land, then we are lost' (MacFarlane cited in Caquard, 2013, p. 145).

As a way of trying to overturn or disrupt this preconceived familiarity I felt I had with certain maps, I sought ways to try and see a map with 'fresh eyes', to look beyond the known. The process of printmaking offers an intrinsically unique way of turning things back to front, inverting and mirroring the original, and creating versions, and it was this process that presented a possible solution to my sense of over-familiarity with the map image. Consequently it was the process of rotation and inversion that offered an alternate way of seeing a familiar map that lead me to create *Arctic Circle* (2011) (*Figures 44 & 45*). I rotated the globe 90 degrees south, making the North Pole the central point of the world, which provoked the familiar oceans and landmasses to become unrecognisable and foreign once again for long enough for me to become momentarily disorientated. The simple act of revolving the globe south to reveal a new way of looking at a part of the world seems too simplistic as a way to unfamiliarise one's self with a known place, however this straightforward movement brings into question complex historical and contemporary issues of mapping.



Figure 44: Susanna Castleden, *Arctic Circle* (2011)
Photograph: Susanna Castleden

Figure 45: Susanna Castleden, *Arctic Circle* (2011) (detail)
Photograph: Susanna Castleden

Not only did the changing perspective of the map change my perception of how I thought I 'knew' the map of the place (the Arctic Circle), additionally the delineation of familiar territories and borders when viewed from a new perspective also became blurry and unrecognisable. The understood geopolitical borderlands of Russia, United States of America, Canada and Denmark are usually defined and known by their landmass borders, so to see the extension of the territories into the Arctic Ocean, where states define their borders more than 200 nautical miles from their coastal baselines, brings a new understanding and way of seeing the world.

Considering the North Pole from a new perspective and with territorial borders undone (and in dispute), the place was difficult to know; the physical action of making the work was unique in that it required constant head and page rotating, as, unlike working on a north equals top orientation, in this work it was never clear which way was up. Significantly as I created this work another change had been taking place within the Arctic Circle, a change with much greater impact and global significance than a simple change in way of viewing a map of a place. For the first time in 125,000 years, both the Northwest Passage and Northern Sea Route had been open simultaneously due to receding ice. Images from the NASA Aqua satellite revealed that the last ice blockage of the Northern Sea Route in the Laptev Sea had melted by late August 2008. Quietly and gradually, the ice-locked Arctic region was being transformed and remapped in ways that were much significant and permanent.

The changing and reconfiguring of the Arctic passages reconfigured sea travel making a journey from Asia to Europe, or Seattle to Rhode Island plausible, and considerably different to the possibilities before. This new routing of sea travel prompted me to make an ephemeral wall-based installation, *Cruise Ships to the North Pole* (2010) (*Figures 46 & 47*), in which I uncover shipping lanes, paths, tracks and journeys across the Arctic Circle as a way of trying to negotiate a new way of passing through and seeing a place. Cruise ships circle the Arctic islands in similar continuum as they do the Caribbean, finishing where they start in an icy loop of frozen waters. These tracks were plotted and linked across the unfamiliar terrain using pins on the gallery wall and fine black string linking the ports in a tangle of lines.

I considered that the materiality of the *line* needed to be carefully considered as it has an integral role to play in both mapping and visualising mobility. In this work, the act of linking a continuous line of string between pins that denote ports on a map was a way to emphasise the continuum of the journey; the line of thread is the unbroken link between places that returns the journey to the port of origin, thus the unbroken line of string

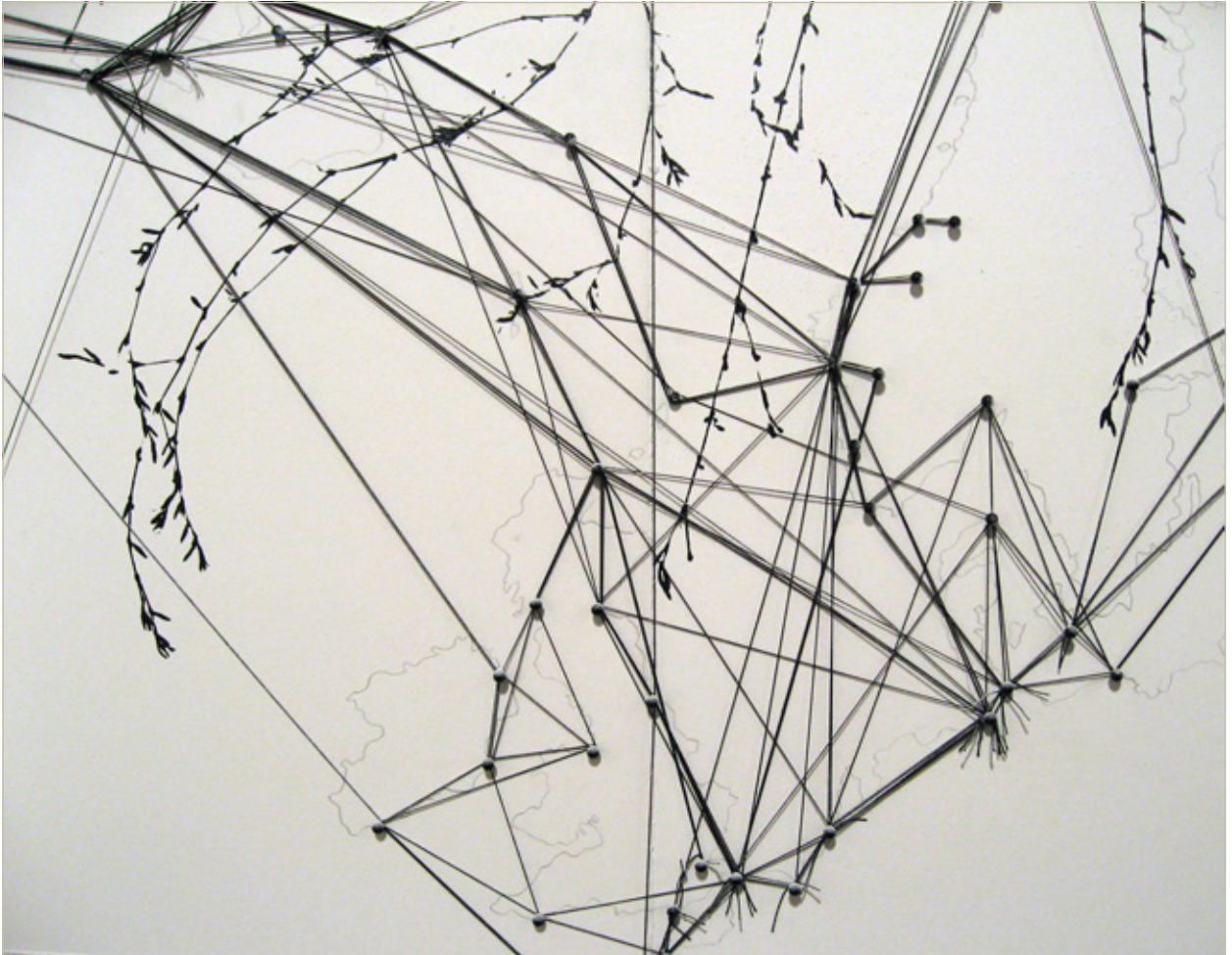


Figure 46: Susanna Castleden, *Cruise Ships to the North Pole* (2010) Photograph: Susanna Castleden



Figure 47: Susanna Castleden, *Cruise Ships to the North Pole* (2010) (detail) Photograph: Susanna Castleden

becomes the crucial point to the line. The resultant visual impact of this type of line is one of a rigid joining of the dots; the line has a pre-determined destination from point to point, as Paul Klee puts it, it is a line that is 'more like a series of appointments' (Ingold, 2007). In *Lines, A brief History*, Tim Ingold discusses the line in great depth, discussing the difference between a line that is dynamic, temporal, authentic and active tracing a gesture and developing freely, with a line that joins the dots, travelling from point to point as, to use Klee's terminology, the *quintessence of the static*. In making this distinction I was prompted to reflect on the line I had created, my *assembly* as Ingold would describe it. Despite my attentiveness to the continuum of the thread, if I was to follow Klee and Ingold's thinking it was only ever going to manifest as a static line due to the point-to-point nature of the journey. Ingold equates the smooth line of movement with that of the *wayfarer*, someone who *is his movement* (Ingold, 2007, p. 75), and contrasts this with the static line associated with *transport*, a mode of movement that is destination-orientated. On reflection, the critique I had of my thread line when attending to Ingold's initial description of a line was ameliorated when considering the action of the ship I was attempting to describe – it was one of *transport* not *wayfaring*.

Maps are inherently visual, however the stimuli for cognitive engagement Ljungberg refers to is evidenced textually in Jorg Luis Borges fable *On Exactitude in Science*, in which he evocatively recounts the dilemma faced by the cartographer when mapping a territory on a 1:1 scale. The impossibly detailed map, existing at the scale of the Empire itself, was eventually delivered, 'up to the inclemencies of Sun and Winters' (Borges, 1998, p. 160) and fell into ruins, leaving small shreds of the abstraction of the Empire across the territory itself. With this short fable we are confronted by the challenge and conundrum of representing the world spatially, and in turn asked to consider how we apprehend representations of the world.

A map often works in tandem with other modes of spatial orientation; we can geo-tag our photographs on social media sites, see a real-time flight map when checking the arrival time of a flight, or refer to a map on the inside cover of a novel as an aide for locating ourselves in literary space. It appears that we are frequently offered a map *in addition* to our other locating activities. Architect Ole Bouman, reflecting on the plethora of data mapping visualisations available, calls for a re-thinking of maps, creating smarter maps that 'may not really help us find our way, but allow us to retain a hold on the thin thread of understanding that ties us to the complex reality of our world. We don't need direction so much as we need orientation' (Boumann 2006, p. 55). It is therefore imperative when regarding mapping within creative practice that we consider our orientation as a

viewer and place this in context of the perspective of the map, and consequently the perspective of the maker. Julie Mehretu seeks to engage the viewer in this way:

[The visionary cosmology in my work] stems from a desire to put things in context. I want that to be the way people look at the painting. I'm not necessarily making them to be epic, but the scales are big and there are many things going on. You can go from one point to the other and each point has a stage of importance. It mimics the way we operate in the bigger organism of our families, our villages, our cities, our time, our history, it's about putting everything in context. (P'erez Rubio cited in Ljungberg, 2009, p. 313)

John Baldessari's *California Map Project Part 1: California* (1969) (Figure 48) similarly tackles the context of the viewer in relation to a map by contrasting the map as a static object, juxtaposed to the spatial distances that exist on the actual surface of the land. Made in 1969, the work takes a map of California as its guide and consists of a series of colour photographs that were taken as close as possible to the exact physical location that the letters 'CALIFORNIA' spell out on the paper map. Baldessari located the physical geographical position of each letter as overlaid on the map, and recreated that letter on the surface of the land using materials at hand – for example, 'R' fell near Kernville in the Sequoia National Forest, and is constructed on the bank of a stream using rocks. The work emphasises the often intangible nature of maps, the impossibility and implausibility of making a map to true scale, highlighting the reality of distance and dimension and contrasting it with the formal language of mapping. This work plays on our knowledge systems of locating ourselves according to the conventions of mapping; asking how do we know the words on the surface of the map exist in another reality other than that of the earth's surface on which the words are layered? How do we know that the letter 'R' exists as a different language than the topographical language below it? We are prompted to question the context in which we come to understand representations of the world.

Baldessari's work, although presented as a series of two-dimensional photographs, also encourages us to be observant of the materiality of letters extracted from the abstract space of the map into the tangible space of the landscape. The materiality of both artwork and map has been a crucial factor in my studio-based research. The methodology employed by cartographers has influenced the material approaches in this research project, as has the dichotomy of non-materiality found in digital mapping visualisations. In this

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Figure 48:
John Baldessari,
California Map Project Part 1: California (1969)

project maps are investigated as objects, as a noun, a thing of paper or pixels that can be touched and folded, or clicked on and zoomed in on. The tactile, material quality of a paper map, in all its historical permutations and guises – woodblock, lithograph, etching, offset, mass-produced – informs my studio research, and has directed particular methodologies in the creative works. The specific materiality used in this project responds to the mapping methodologies prevalent historically, and more recent paper mapping processes including folded pages, embossing marks and worn edges. At the same time, the challenge presented by the *immateriality* of digital maps has offered new approaches in investigating the non-objectness of a map. Smithson opened up the material possibilities of mapping when he declared that his pieces created in the landscape are ‘maps of material, as opposed to maps of paper’ (Smithson cited in Casey, 2005, p. 180). This is not to say that the object, be it paper or rock, has less or more relevance than the *action* of mapping. Indeed it is the materiality of a map – line in sand, paint on car door, or ink on parchment – that intrinsically alludes to the process of making.

In the course of unpacking how maps and mapping contribute to our sense of knowing our place in the world, I became more attentive to how the materiality of a source map can inform studio-based methodologies. In addition to this one of my primary focuses has been the *act* of mapping, the method of mapping as a verb, an action, the base on which an action is played out or has occurred. Cosgrove summarises this stating that, ‘visualising, conceptualizing, recording, representing and creating spaces graphically – (are) in short, acts of mapping’ (Cosgrove, 1999, p.1). For me, mapping has become a way of documenting the *experience* of the world rather than existing as a true *representation* of the world. Michelle Stuart, who continues to scrutinise and utilise mapping in her extensive art practice, consciously and purposefully uses the term mapping in favour of the term map, thus making the action the core of the word, rather than the outcome (Casey, 2005). In some of my studio works, the structure of a map becomes the invisible matrix over which I visualise actions, journeys and experiences.

I have focused on the action of mapping through the collection and sorting of data associated with objects and people on the move. I have not so much mapped static objects or immobile entities such as mountains or architectural structures; my interest lies in mapping intrinsically *mobile* objects and subjects. As outlined in the previous chapter, this then brings into question the degree, shape and pace of movement experienced, and how this can be visualised. I developed a series of works based on satellites as a way of witnessing, and taking in these fleetingly visible objects (*Figures 49, 50 & 51*). The works evolved from a sustained interest in the

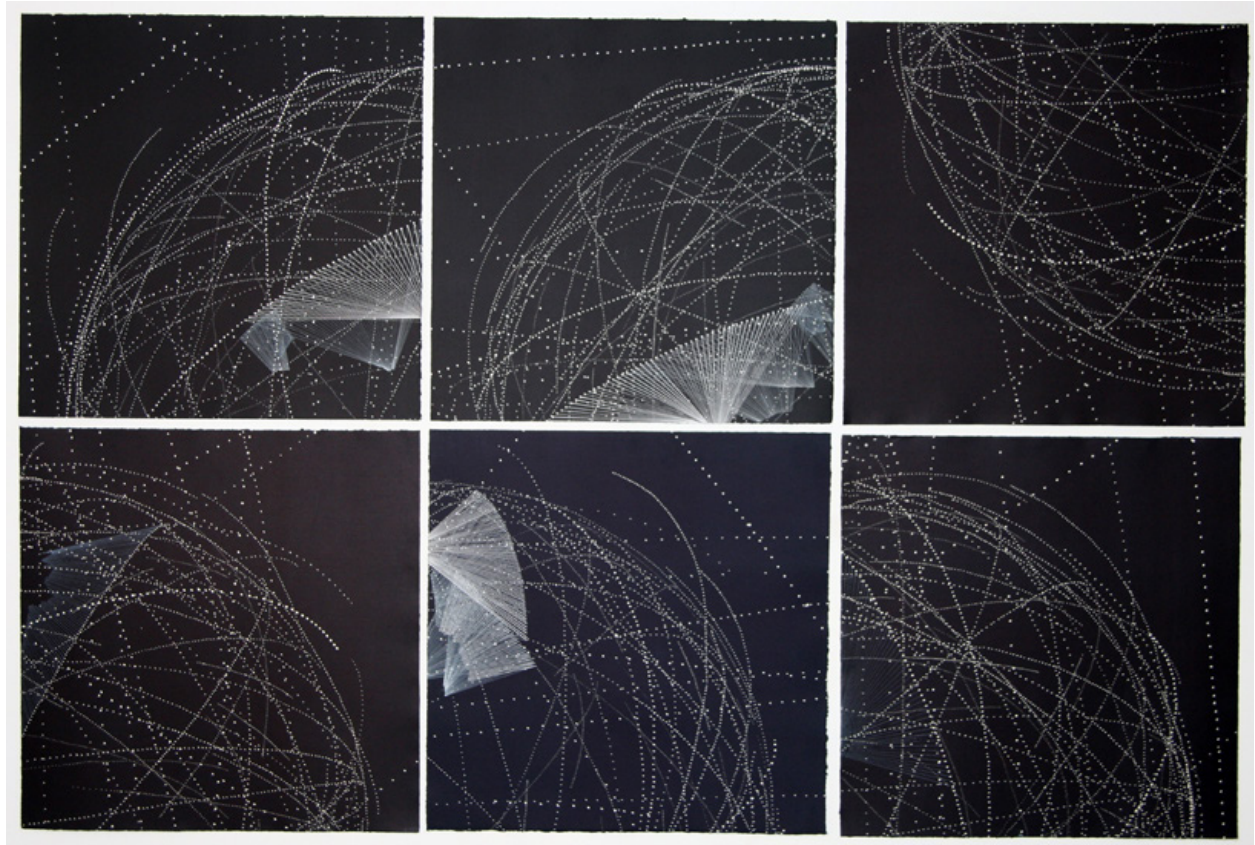


Figure 49:
 Susanna Castleden,
Satellite Spotting (2010)
 Photograph: Susanna Castleden

dual role of satellites as both observing and observed, and from recalling the awe encountered when sighting their mysterious light in the sky at dusk. Additionally I have charted the movements of grey nomads and cruise ships as signifiers of perpetual leisure movements across the country and around the world, as ways of revealing the shape of the world via the tracks and pauses of those who travel through and over it. Charting the routes of global circumnavigations taken by intrepid explorers, ambitious adventurers and solo racers also lead to a series of works based on the continual, unending linear trace around the world, through an extended examination of the act of mapping the circumnavigation routes as an alternate mode to mapping the world.



Figure 50:
Susanna Castleden, *Satellite Spotting*
(2010) (detail) Photograph: Susanna Castleden



Figure 51:
Susanna Castleden, *Satellite Spotting*
(2010) (detail) Photograph: Susanna Castleden

'The World' islands in Dubai presented a rich and fertile location for my continuing questioning of mapping and the problems associated with mapping mobility. The World islands are an evolving and devolving archipelago of constructed islands built from ocean sands off the coast of Dubai and have, over the course of this project, permanently transformed the map of the world. The genesis for the series of works based on The World islands in Dubai originated from recognising the world has already been discovered and mapped, as Bourriaud states:

Today the earth is mapped. The expedition has become an empty excursion because the instruments are already prepared. These are no longer voyages of discovery, but of lamentation (historical comparatives) or competition (cross the Atlantic faster than one's neighbor).
(Bourriaud, 2003, p. 119)

Responding to the redundancy of voyages of discovery I sought out ways to discover a new territory to map. Presenting a complexity of visual and theoretical questions concerning discovering and mapping the world,

The World is not only an archipelago of artificial islands but has been created to mimic the shape of a map of the main landmasses of the world. The World has presented for me an opportunity to imagine mapping the world for the first time, ameliorating our colonial ancestry, to transport myself into the place of the early mapmakers, visualising coastlines as if they are appearing before the explorers for the first time; marking the shapes, definitions, topography, form and orientation of countries as they are revealed for the first time. As a visualising mapmaker working in my studio in Western Australia, I continue to uncover these newly created countries that form part of The World in the Arabian Gulf, the third in a series of gigantic human constructed islands located off the coast of Dubai (a trilogy of previous island creations have resembled palm trees – Palm Jumeriah, Palm Jebel Ali and Palm Deira, which is currently on hold). My way of visualising the newly unfolding territories that are visible from Google Earth draws in part from Ptolemy and part from Strabo, and adheres neither strictly to the projections of Mercator or Peters. Appointing myself as imaginary inaugural mapmaker to The World, I constructed the works from available and existing maps using loosely gridded formations according to the available data, mixing and juxtaposing contrasting maps of different perspective, scale and angle to one another. The narrative, description and language of The World associated with Strabo's approach to descriptive geography, has informed the works to a lesser extent, yet remain ever-present through the expressive and ebullient verbal descriptors used in advertising, publicity and promotion of The World.

Although I visited Dubai in 2009 with the intention of seeing The World and gaining an understanding of the place firsthand there was very little to see from the dusty Dubai coastline; the global financial crisis was in full swing, the barges seemed listless, and progress on the new islands seemed to be waning. Therefore all of my data, information and maps are drawn from the Internet, as the distant armchair artist; in this series of drawings and prints I worked from information once removed from the site, constructed and filtered by large companies, morphed and moulded into non-realities. Google Earth, with the timeline bar activated, captures the countries of The World as they emerge from the gulf floor, created from tonnes of ocean sand carted and pumped, washed sideways and replaced again. Sea walls are constructed to lessen the drift on the islands of Canada and America, creating entrances that mimic the extremes of the real world – the North Pole entrance, the Asia entrance and the America entrance. As I watched the emergence of The World via Google Earth, it became apparent that the island formation as an image of a map of the world would only ever be understood as a map of the world from an aerial perspective, from the distant and virtual mode of Google Earth or from the cabin of an aircraft in transit in or out of the mobile hub of Dubai. Mattias Junemo reflects on this in his observation of



Figure 52:
Susanna Castleden, *World Island test drawing I*
(2010) Photograph: Bo Wong

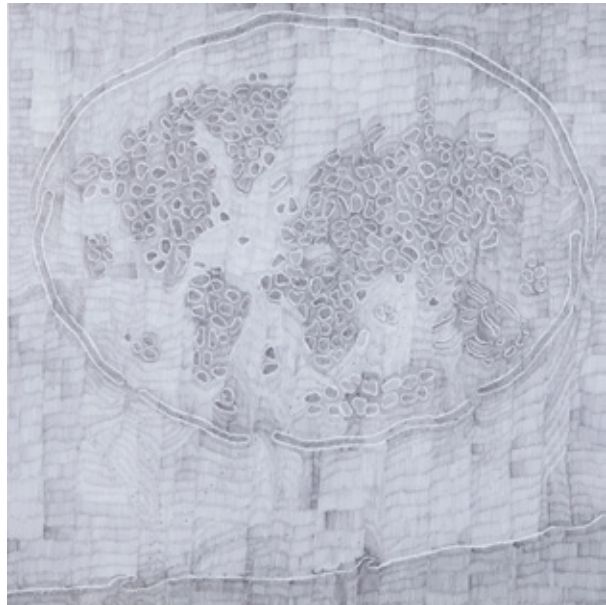


Figure 53:
Susanna Castleden, *World Island test drawing II*
(2010) Photograph: Bo Wong



Figure 54:
Susanna Castleden, *World Island test drawing III*
(2010) Photograph: Bo Wong

the Palm project (specifically the Palm Jumeirah and the Palm Jebel Ali) stating, 'the islands are not meant to be gazed at from a geographically proximate vantage point. Instead, as replicated images of an aerial viewpoint, they can be visualised and seen from the other side of the world, or any other place, thus intermixing the real and the virtual' (Junemo cited in Sheller and Urry, 2004, p. 182). Drawing in notions of mobility and mapping, Junemo further states that the Palm project, 'can be described within a topology of interconnected spaces, rather than a Euclidian topology of geographically fixed places. From this point of view the Palm is a 'landing mark'. Marking a spot where flows can land, meet, and connect' (Junemo cited in Sheller and Urry, 2004, p. 183).

How to visualise the newly created World islands that form an abstraction of a map of the world (which is an abstraction of the world itself) presented a complex and difficult task. It was primarily difficult as the formation of the islands was neither map-like, nor island-like (*Figures 52, 53 & 54*). The island-shaped sandbanks contained within the stone ocean walls made my attempts to render this new map of the world in a way that was remotely map-like, impossible. Weeks spent attempting to tap into the working methodologies of the early cartographers as a way of revealing a new map of the world, resulted in timid and apprehensive pencil drawings, laboured representations of a world map comprised of nebulous shapes. Abandoning the pencil renderings, I turned to maps of real, tangible islands as a way of imbuing the sand island with island-like form. Collecting over 100

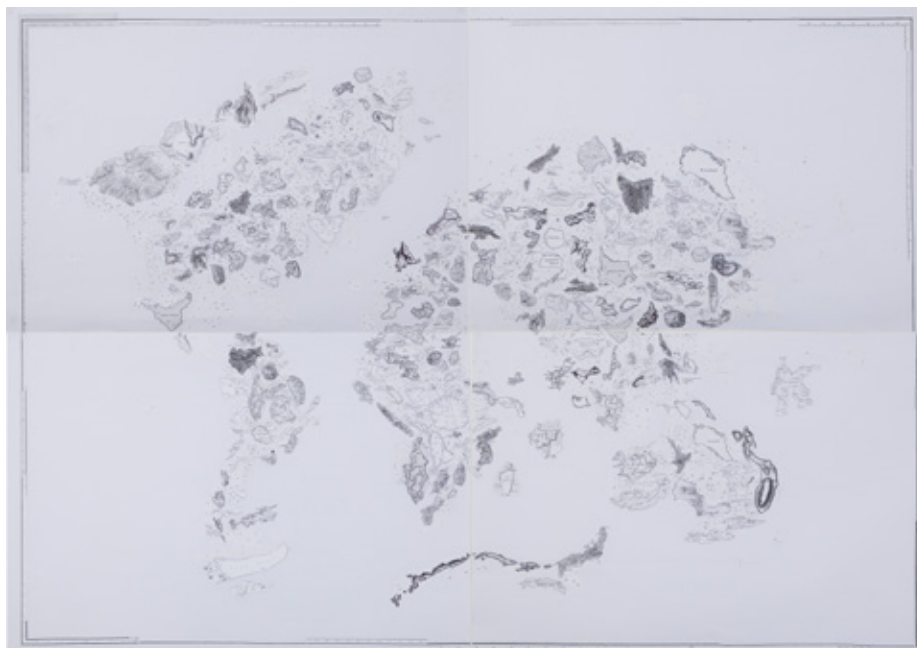


Figure 55:
Susanna Castleden,
World Islands in progress
(2011) Photograph: Bo Wong

maps of islands, I recreated the map of The World using hand cut and pasted islands removed from their correct geographical locations (*Figure 55*). The surface of the work was created with fragments of cut maps spread to delineate the island and ocean planes, over which I placed layers of white gesso and finally the cut and pasted screen-printed islands (*Figure 56*).

That The World Islands were unfinished and uninhabited (and remain mostly uninhabited several years later, according to my recent visits via Google Earth), prompted me to think about the astounding engineering venture that was undertaken to make a map of the world from sand in the ocean, and the difficulty I had had in visualising a constructed map of this map of the world. I compared this to the rich history of cartography and the feats of early explorers and mapmakers who sailed to uninhabited lands, visualising the world as it unfolded.



Figure 56: Susanna Castleden, *Cut and Paste (World Islands, Dubai)* (2011) (detail) Photograph: Susanna Castleden

In reaction to the frustration I had felt in trying to render a map of The World, I remade the original map, and painstakingly hand-coloured the islands as a way of re-engaging with the methodologies of early mapping. Following the colouring process, I laid the huge sheet of paper on the studio floor and, drawing the edges together, crumpled it into a globe-like ball to create *Building The World at the correct position and the correct shape* (2012) (Figure 57). It was my way of reacting against the problem I had had with mapping The World, and a nod to the complexities of mapping a three-dimensional object on a two-dimensional plane. The title of the work is a documented quote from one of the engineers discussing the early development of The World in a *National Geographic* video, when describing the complexities of creating a shape of the map of the world. This work ultimately alludes to the problems and complexity of representation and a curiosity for the nuance between a representation, the original and the copy and marked a pivotal point within the creative process of this project.

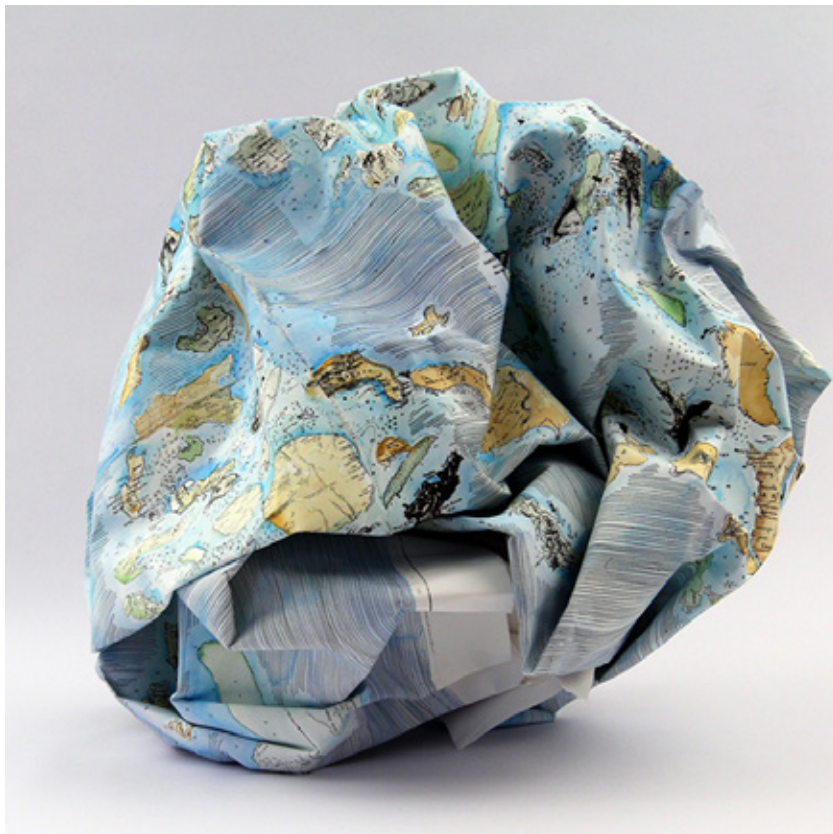


Figure 57: Susanna Castleden,
*Building The World at the correct position
and the correct shape* (2011)
Photograph: Susanna Castleden

Chapter Four:

Being-in-the-world.

'The only true voyage of discovery, the only fountain of Eternal Youth, would be not to visit strange lands but to possess other eyes, to behold the universe through the eyes of another, of a hundred others, to behold the hundred universes that each of them beholds, that each of them is.' – Marcel Proust (Proust, 1932, p. 657)

In Chapter Two I introduced mobility as a key concept in understanding aspects of travel movement from the position of both participant and observer. I considered how mobility, whether virtual and imagined, or physical and tangible could activate a sense of wonder. I also considered how maps and mapping could be employed as vehicles for recording our movements through space, and as a method for visually articulating that space. In this chapter I consider how wanderlust, mobility and mapping influence and impact our sense of being-in-the-world.

In recounting sensations of wanderlust I began by noting how my desire to travel arises from a particular sense of calm and contentedness from being at home; a contentedness allowing me the freedom and desire to look towards and consider distant places. In this chapter I extend this idea of 'being' based on Heidegger's notion of being-in-the-world. I have previously used 'being' to indicate presence, and specifically in relation to dwelling at home in order to identify with the comfort and contentedness that allows me to experience wanderlust. Here I extend this further by taking into consideration the word 'being' in the Heideggerian sense. However, I must firstly clarify that while I am drawn to Heidegger's phrase being-in-the-world I have not previously engaged with his texts as an artist. Therefore in order to reflect further on his work, specifically *Being and Time*, I have examined secondary texts that clarify and tease out Heidegger's central questions. Barbara Bolt's astute and relevant unpacking of Heidegger's writing specifically in relationship to art practice in *Heidegger Reframed: Interpreting Key Thinkers for the Arts*, has influenced much of my thinking in this chapter.

Like the German philosophers Kant and Hegel before him, Heidegger employs the term *Dasein* in order to consider notions of being. The task of interpreting *Dasein* is not straightforward and has resulted in various permutations, each relating to aspects of human existence. John Haugéland reads *Dasein* to be an *entity* rather than a kind of *being*, stating that 'Dasein is neither people nor their being, but rather *a way of life* shared by the members of some community' (Haugéland, 2005, p. 423). Stephen Mulhall synthesises *Dasein* to refer to the way in which human creatures *lead* their lives (unlike dogs or cats who exist without a conscience) (Mulhall, 2005, p. 15), and Thomas Sheehan considers *Dasein* as *openness* (Sheehan, 2001, p. 194). Bolt breaks the word into two parts – *Da* to mean 'there' and *Sein* as 'being', to become 'there-being' or the fundamental fact of 'being right there'. If I return to my position of wanderlust I understand *Dasein* as *being there, being open* to the world and being open to the desire to look outwards from a place of home. As Bolt suggests, 'Heidegger wants us to understand a very specific aspect of our existence, our being-right-there, being grounded in a place in which we live and from which we move in the world' (Bolt, 2012, p. 18).

It is important to consider Heidegger's use of lowercase 'b' being, and uppercase 'B' Being. Heidegger uses a lowercase being to describe all of the things in the world that we are part of and that surround us, and uppercase Being to describe the *isness* of being: what it *is* to be a *being*. It is also important to note that being-in-the-world relates to the understanding of being itself, and that the word 'world' refers not to the representation of the world in terms of the earth, or as an object that we ponder or look at passively, but is directly related to *Dasein*: of being right there, of being open. So although much of this research project has lead me to examine maps of the world, and to assess methods of representing an image of the (earth) world, I am utilising the Heideggerian sense of the word world, when using the compound expression being-in-the-world: the world in this case is not a spatial descriptor for the earth.

There is an element of incongruity in the fact that I turn to Heidegger's ideas of being-in-the-world as a way of articulating the awareness that I hope to achieve through examining wanderlust, mobility and mapping. This incongruity stems from Heidegger's notion that in order to live an 'authentic' existence, human experience must be rooted to authentic places or regions (Heidegger, 2001). There is a call within mobilities research (Cresswell, 2002; Urry, 2000; Baumann, 2000) to examine the mobile and nomadic in favour of the sedentary; to understand ways of knowing via the slippery invisibility of flux and flow (Malkki cited in Cresswell, 2006, p. 58) rather than the boundedness and rootedness that Heidegger claims is necessary for human experience. Cresswell states:

the concept of place as seen by Heidegger as bounded to the home was entangled to the counter argument that to be nomadic or mobile was to be without roots. This sedentrist metaphysics has been rethought in response to the ever increasingly mobile world. Scrutiny of places that are now characterized and marked by mobility such as airports, highways and ports demanded new mobile ways of thinking. (Cresswell, 2006, p. 44)

Therefore in light of, and somewhat in opposition to, Heidegger's notion of dwelling and rootedness, I have turned to objects and subjects that are redolent with flux and flow, such as aeroplanes, cruise ships, tourists and satellites, in order to understand ideas of being-in-the-world. Furthermore within my studio-based research my practice and methodology have been aligned to processes of destabilisation and non-fixity, for example deconstructing maps, drawing on transportable camp tables and working with processes of erasure. It has been my intention throughout this project to present works that provide a sense of imminent or recent transformation: camp tables are folded and presented vertically, yet possess the potential to be reconfigured into horizontal three-dimensional forms; once flat paper is folded, creased and scrunched; paper that was once folded into an atlas is flattened; and works on flat paper present images that reflect spatial and temporal movement. There is potential for movement and reconfiguration within each work and within the space, thus inferring a *sense* of mobility in what would otherwise be a fixed gallery site.

Therefore, in choosing to examine being-in-the-world through mobility, I invite the possibility that moving through the physical world can open up new understandings of being. David Crouch argues that in order to have the experience of a new, unique moment in spatial practice, one must not return to, or imagine, the past, but allow oneself to be open to the space itself, to 'come to a place unawares' (Crouch, 1999, p. 4). This sentiment is echoed by Urry who suggests that 'not only does a mobilities perspective lead us to discard our usual notions of spatiality and scale, but it also undermines existing linear assumptions about temporality and timing, which often assume that actors are able to do only one thing at a time, and that events follow each other in a linear order' (Urry, 2006, p. 214). Urry explores the spatial and temporal disruption that mobility has at its core, both a consequence and inconvenience of travel, yet both integral in realigning our usual ways of perceiving and apprehending the world. This is a thread that Heidegger picks up on, as Bolt describes, Heidegger 'believes that in our everyday life, as in our everyday artistic practice – we get stuck in our habitual ways of knowing and acting in the world' (Heidegger cited in Bolt, 2010, p. 5).

Themes of embodiment and corporeal travel have occurred throughout this research project and have resulted in a series of journeys in which the affect of mobility, and the physical encounter of the world have been scrutinised. Crouch refers to Steve Pile and Nigel Thrift's multi-sensual subject that 'comes to know the world in part at least as embodied subject' (Crouch, 1999, p. 3), as a way of articulating the knowledge that is built from the experiences of our bodily engagement in the physicality of the world. The subjective human spatial experience, which involves the senses of smell and touch, or the feelings of tiredness or jetlag, are integral to encountering the world. I recall an occurrence with a delayed train as a way of articulating what I understand to be an embodied experience of mobility. As part of a longer research trip in 2010, I came to be at Berlin Central Station at midnight on New Year's Eve, surrounded by deep snow and cracking fireworks. The heavy snowfall to the east of Berlin had delayed the train that was due to take our young family overnight through the dark German countryside, away from the intensity of New Year's Eve. The train with its couchette sleeping cabin was not only going to move us physically across the continent, but was also to have provided a place of rest, sleep and an escape from the tremendous and overwhelming mass of passengers about to move through the train station. The celebrations at the stroke of midnight filled the freezing air with the smell of gunpowder as the revellers returned to the train station streaming in around us. In our stationary-ness we were surrounded by mobility and I became receptive to the mass and flow of revellers' bodies. We watched from our nest of suitcases as the flood of elated people was transported vertically by elevators and horizontally by escalators to seamlessly pour from platform to train. Despite my tiredness and frustration at our still-delayed train, the encounter that occurred between the place, the people and the culture reminded me that travel is an embodied spatial practice. I understood more about the elements – place, people, culture, mobility – rather than via a mediated representation or from theorising the field from afar, I was making sense of these elements through a spatial practice.

If we consider that tourism is an encounter between spaces and places (Crouch, 1999) it is through the act of both embodied and observed tourist travel that I seek to find answers to the question of how patterns of global mobility can be visualised and translated through artwork, to generate alternative understandings and perceptions of being-in-the-world. Crouch states, 'in the process of enjoying leisure/tourism as human subjects we figure and refigure our knowledge of material and metaphorical spaces where that leisure happens' (Crouch, 1999, p. 3), therefore it is through the process of figuring and refiguring our knowledge that we may come to consider our relationship to the world differently.

I must pause here to clarify what I mean by space and place. I want to do so by way of acknowledging the already extensive 'space/place' discussions (Augé, 1995; Casey, 2002; de Certeau, 1984; Cresswell, 2004; Massey, 1994; Merleau-Ponty, 2002; Tuan, 1991), and to state that to engage in the discussion in greater depth here is not relevant to this project. The practice-led research in this project focuses on finding ways of visualising mobility and searches for new ways of 'seeing' the world. Despite using the word 'place' to describe spaces, destinations or locations, none of the things that drive my studio-based practice are about representing *place* as such. I have often in the past relied, somewhat unthinkingly, on the term 'perceptions of place', however it has been through the practice of art making that I have come to the realisation that the work is more reflective of, and concerned with, how we live and perceive ourselves in the world rather than in *place*. All of the works I make in some way reflect upon aspects, incidents and influences that impact upon our ways of understanding the world. However, and perhaps contradictorily, I also work with maps. In terms of the space/place discussion, mapping is an abstraction of both place and space, and therefore also needs further clarification. This is most simply distinguished by considering the description of the practices of *cartography* and *chorography*. If we consider that *cartography* has as a central concern the geometric or isometric transference of spatial relations onto a plane, and then by distinction *chorography* involved a more realistic depiction that captures the quality or experience of a place (Casey, 2002), I align my interest in mapping more to a cartographical and therefore spatial practice. I utilise the materiality of maps and certain mapping practices to investigate the spatial relationships that exist between us and the world and the problems we uncover in how to represent this relationship. I appreciate and embrace the different ways in which we come to apprehend these spatial relationships and agree with David Harvey when he states that space, although it has form, shape and volume is understood and apprehended by our own 'subjective experiences that can take us into realms of perception, imagination, fiction and fantasy, which produce mental spaces and maps as so many different mirages of the supposedly 'real' thing' (Harvey, 1989, p. 203). As a maker I am interested in my own geospatial awareness and have actively sought ways to recall my own subjective experiences of space. By way of summarising my engagement with place and space, I must also draw mobility back into the mix and return to Urry, who reminds us of the non-fixity of place (and space) when viewed through a mobilities lens: 'the new mobility paradigm argues against this ontology of distinct 'places' and 'people'. Rather, there is a complex relationality of places and persons connected through performances' (Urry, 2006, p. 214).

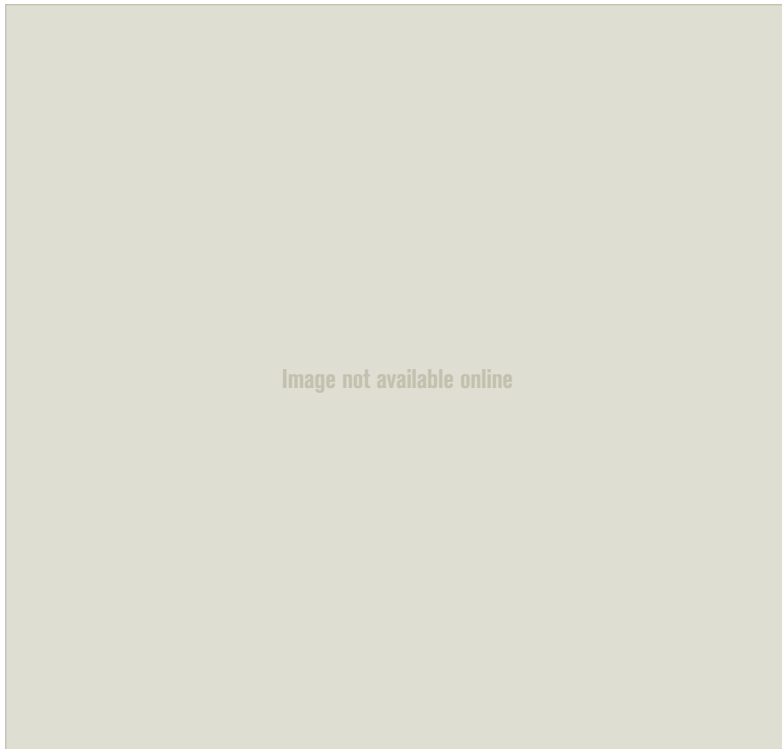


Figure 58:
John Russell,
Moon in Plano,
from *The Lunar Planisphere* (1809)

Image not available online

As a way of further understanding my own differentiations between visualising space and representing place I became interested in the engravings, etchings and mezzotints of travellers in the 18th and 19th centuries (Stafford, 1984). I was intrigued by the visual drama embodied in the images; these are not images intended to depict the landscape as exotic, idyllic or sublime, they are images designed to record the physicality of place (*Figure 58*). Like a landscape version of a map, the prints are intended to capture the place in reality, to detail the spatial and dimensional renderings of the place, to be as truthful as a map should be. However despite being visions of the truth, the tonal depths that many of the etching, engraving and mezzotint processes facilitate provide a heightened sense of drama or spectacle. A mezzotint is a medium that draws an image from darkness by carefully erasing the dark tone to reveal an image through light; it brings the space/place into being by throwing light onto it. I correlate a mezzotint with the act of seeing or representing something seen for the first time. This is a distinctly different approach to drawing with black medium on white paper where the mark becomes an addition to the blankness of the surface. With a mezzotint, the blackness from which the chiaroscuro image emerges is a mark of already there-ness – the blackness is laboriously rocked into completeness before it is burnished to reveal a new image on its rich velvety surface.



Figure 59:
Susanna Castleden,
Finding Your Way (2012)
Photograph: Susanna Castleden

Assessing the early travellers' images as records of seeing a place for the first time, a new possibility formed for rendering an anticipated journey visually and lead to me make the work *Finding Your Way* (2012) (Figure 59). Initially I covered a small board with layers of white gesso, leaving the gridded pattern evident from multiple layers of north/south and east/west applications; a gridded pattern that referenced not only lines of longitude and latitude, but also the rocker marks associated with a mezzotint¹. Like a blanket of blankness, the white gesso was covered in a layer of chalky, black gesso to leave a matte surface that had below it a sense of unseen presence. On this small black board I began to test the process of sanding away the blackness to reveal the white surface below, starting at the top left-hand corner – a habit of western inscription perhaps. As the shape of whiteness emerged, the form became map-like – not in the 18th century traveller's perspective of rendering of a place from the ground, but an aerial replica of Mexico, Costa Rica, Panama, and then across to New Orleans, Florida to make the curve of the Gulf of Mexico. Clumsily and without looking to a map for reference, I sanded until the rest of the world emerged from the blackness in nebulous, imprecise shapes, some with a semblance of correctness, others distorted and out of place. The unconscious act of drawing by erasing, and with no regard for Euclidian spatial correctness revealed a map of the world drawn from memory. This small, insignificant experiment remained visible in the studio, uncorrected, but as a reminder of a possible new approach to revealing a new way of seeing a place.

In *Finding Your Way* this small test panel forming a version of the world emerging from a layer of black gesso became the key, both visually and technically, to the final incarnation of the work. A much larger, grander panel was gessoed in a similar gridded format, layers overlapping to give a smooth, grid-like surface over which a layer of black gesso was placed. The concern in this work was to somehow harness the same experience that unfolded on the smaller panel in which an unconscious revealing of the world occurred. Consciousness and unconsciousness translate in this experience to seeing and knowing or rather unseeing and unknowing. The question became, how can a known yet unseen image of the world emerge, and simultaneously how can this act of emergence lead to an experience of unknowing, allowing oneself to imagine seeing something for the first time. Using the familiar Google Earth sphere and reflecting on the method of a mezzotint I sanded the black surface to draw two images of the globe from the expanse of blackness, both globes rendered back to front

¹ A tool called a mezzotint rocker is used to create the background black surface of a mezzotint. The rocker has fine 'teeth' across the curved blade that creates tiny indentations in the surface of the plate when moved or 'walked' across the surface of the plate. The movement across the surface of the metal (usually copper) plate is in a grid-like formation creating a crosshatched pattern of thousands of tiny dots. When viewed closely the tonal variations in a mezzotint print will show this crosshatched pattern clearly.

as if they are a printing plate or a matrix from which the right-way-round image would finally be revealed. The back-to-front version of the world is still a map of the world: it still has all the hallmarks of a globe or a map, with continents, oceans and islands, yet the solidity of knowing is interrupted by a simple act of reversal. So the familiar black is white, and white is black. East is west, west is east. In addition to this, the axis is tilted to position the islands of Rottneest and Bermuda central on the sphere as a way of centring each globe at their most extreme points, one place being the closest and most known, the other being the furthest and most unknown.

The embodied experience of mobility has returned throughout this research project most specifically via an extensive investigation into the imaginative and real possibilities of what is on 'the other side of the world'. One core project sees a sustained *virtual* investigation into the place Bermuda Island (the almost exact antipodal point of the world to Rottneest Island, located just off the coast of my hometown of Fremantle), which is then contrasted with an ongoing project related to a *physical* as well as an *unknown* journey to Bermuda. As discussed in the previous chapter, a series of artworks evolved from a material and conceptual testing of what a map is, and its proficiency and ability to visually articulate all the surfaces of the globe – particularly the other side of the globe – onto a two dimensional surface. The impetus to undertake these tests came from many lived experiences: the awe evoked from reading travel stories, the strangeness of finding that an image of the other side of the world wasn't on the back of a map, and the wonder of imagining or anticipating the greatest distance one could be from home. Each of these impetuses came from being in, and around, the stuff of (my) spatial imagination, and from my lived experience of travelling, reading and making. This is all part of what Heidegger refers to as my *thrownness* (*geworfenheit*): the momentum and stuff of my everyday experiences that is integral to my being there or being open to the midst of possibilities that my thrownness enables.

To look at one of these relatively ordinary impetuses or experiences individually, I will explore this further. In my studio I have a large pile of maps, perhaps a thousand, stacked on top of each other, reaching over a metre in height. It is a physically imposing pile made from thin pieces of paper onto which a representation of a three-dimensional surface is printed. I also have four atlases and several globes. I was turning the pages of one of the older atlases, as the sun shone through the studio window, which revealed the underside of the map on the other side of the page. An interplay was created between two sides of the piece of paper, onto which two different representations of two completely disparate countries were printed – one was the right way round,

the other back-to-front. Appraising the globes and the pile of maps that filled the studio spatially, I conjectured that perhaps it would be possible to make a map that was two-dimensional, yet had the capacity to correctly represent the other side of the world on its back. In addition to this, I had to consider what an atlas is, why I was interested in it, what it was that drew me to the printed page, and why I marvelled at the incongruence of finding Spain on the back of Italy. These simple observations raised complex questions that in turn lead my studio-based research to evolve into an ongoing series of artworks investigating the other side of the world. As a way of introducing the notion of praxical knowledge Bolt begins with a quote from Heidegger:

‘Practical’ behaviour is not ‘atheoretical’ in the sense of ‘sightlessness’. The way it differs from theoretical behaviour does not lie simply in the fact that in theoretical behaviour one observes, while in practical behaviour one acts (*gehandelt wird*), and that action must employ theoretical cognition if it is not to remain blind; for the fact that observation is a kind of concern is just as primordial as the fact that action has *its own* kind of sight. Theoretical looking is just looking, without circumspection. But the fact that this looking is non-circumspective does not mean that it follows no rules: it constructs a canon for itself in the form of a *method*.’ (Heidegger cited in Bolt, 2011, p. 86)

The practical experience described when observing the two-sided nature of the atlas page and consequently assessing it in relation to the three-dimensional objects surrounding me in the studio, is an example of research emerging through practice. Heidegger uses the term *handlability* to describe the understanding of things that emerge from the care of handling. This echoes his notion that we come to know the world not theoretically, but by being in it, and it is through the active use of the things around us that we come to know the world. Thus my circumspection and scrutiny of the two-sided page of the atlas indicated a shift from my everyday handling of an atlas to me being conscious and aware of what that thing was *in itself*. This in turn, led to appraise and work through the visual problem of how to make a work that was two-dimensional yet had the capacity to represent the other side of the world on its other side.

Knowing and not knowing

Printmaking is a process-orientated practice, steeped in history and embedded with technical and procedural necessities. Steps need to be followed and tools must be understood in order to achieve the anticipated outcome. In a semi-conscious way, I have begun to understand that many aspects of this project have evolved as a reaction against the knownness of printmaking. This is not to reject the process as a method, as it remains central to my practice in many ways, but I became aware that I wanted to reappraise the preconceptions that the processes may set forth. This unfolded in parallel to my thinking about the emergence of digital maps and the associated perception of knownness that comes with being able to see where we are at all times, and the effortless travel that sees many people able to move across the globe with ease. Reflecting on Crouch's proposition that 'we may need to come to a place unawares' (Crouch, 1999, p. 4), I considered how we might be able to do this, particularly in relation to studio practice, mapping and travel.

Printmaking has had a significant role to play in the promulgation and dispersal of information, particularly in terms of maps. The advent of the printing press allowed words and maps to be transmitted across the world for the first time, greatly influencing how we came to understand the physical world and open up possible alternatives in experiencing it. The impact of the advent of printing on the way the world was understood was significant, as Walter Ong describes, 'only after print and the extensive experience of maps that print implemented would human beings, when they thought about the cosmos...think primarily of something laid out before their eyes, as in a modern printed atlas' (Ong cited in Urry, 2000, p. 88). Since then we have seen other important developments in ways 'the world has been laid out before our eyes', including and possibly most significantly, the advent of the Internet. However more recently in 2007, we witnessed a noteworthy technological shift in the way many people specifically understood maps. It was the day of the release of the first iPhone² and for the first time we could see ourselves as a dot on a map that could track us in real time as we moved through space. The map was no longer an abstraction; it had been transformed by our presence within it, as we were always locatable in that map. Here we see the advent of two technological tools that have permanently reconfigured the way we exist in, and understand, the world spatially. In considering this

² The Apple 1st Generation iPhone released on 29th June 2007, was the first smartphone that included GPS (Global Positioning System) navigation software installed as a standard function.

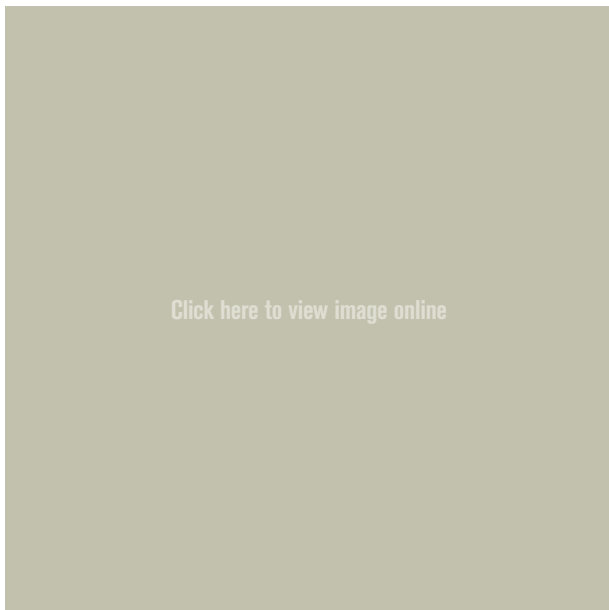


Figure 60: Aleksandra Mir, *First Woman on the Moon* (1999)

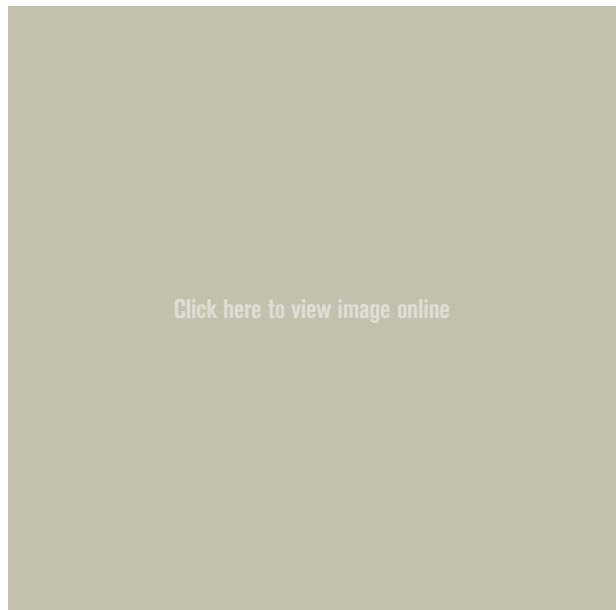


Figure 61: Aleksandra Mir, *First Woman on the Moon* (1999)

technological shift, I was prompted to reassess my relationship with both the digital and physical information that technology provided me with. I started by assessing the role that tangible printed matter had in the dispersal of spatial information, and simultaneously started to be aware of the impact digital information has on my ability to know where I am at all times.

Bermuda Island, the opposite side of the world and the furthestmost distance from my home has continued to be a compelling site for investigation and prompted me to try and build a sense of the world by collecting information about Bermuda without physically going there. As a response to the magnitude of digital information and printed matter about places in the world, I began to question if I could in some way go to Bermuda by surrounding myself with the 'stuff' of Bermuda, and could this abundance of information really tell me anything about the other side of the world?

Artist Aleksandra Mir's practice has been seminal in this project as her works oscillate between fiction and reality in acutely observant and poignant ways. Mir explains:

Global events in popular culture such as the moon landing, the development of a mass aviation culture, the future of the space program, etc, have massive influence on how we live and perceive ourselves in the world. To contribute to these grand narratives as an artist means that I can attempt to formally mimic their orchestration, play and make believe, but in a scale of David vs. Goliath, also reveal my vulnerability and incompetence, speaking for all those narratives in the backwater of utopia that typically remain untold. (Mir cited in Sansone, 2006, para. 6)

Mir's works such as *First Woman on the Moon* (1999) (Figures 60 & 61) in which she orchestrated earthmoving equipment to recreate a lunar landscape on a Dutch beach, into which she ceremoniously staked an American flag, and *Plane Landing* (2008) (Figures 62 & 63) in which a helium filled 737 aeroplane-shaped balloon hovered in a suspended state of perpetual landing at various locations across Europe, aim to test our senses of perception and reality. In her work for the 2009 Venice Biennale, Mir capitalised on the movement and currents of the ever-present tourist flow through Venice. She tapped into the rhythm of the city with the print-based work *VENEZIA (all places contain all others)* (2009) (Figures 64 & 65) where a million free postcards were made available in the Arsenale over the course of the Biennale. Mir taps into the possibilities of mass production and dispersal inherent in printmaking to physically spread the works across the globe in the same way that the travels of viewers become the method of dispersal in works such as Felix Gonzalez-Torres' 'stack' works, or Thomas Mulcaire's *Sorry* and *No Worries* posters.

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Figure 62: Aleksandra Mir, *Plane Landing*, Switzerland (2008)

Figure 63: Aleksandra Mir, *Plane Landing*, Paris (2008)



Figure 64: Aleksandra Mir, *VENEZIA*
(all places contain all others) (2009)



Figure 65: Aleksandra Mir, *VENEZIA*
(all places contain all others) (detail) (2009)

In Mir's work, visitors were invited to take a selection of postcards from large brown cardboard packing boxes placed on pallets on the gallery floor, from which the crisp smell of recently printed ink emanated. The selection of postcards featured 100 different stock photographs of typical postcard-like scenes from across the globe. Each separate image was identified by the presence of water within the picture – an ocean, a river, a lake or a canal. The only thing that separated these postcards from the sites depicted in their glossy images was the place name, with 'Venezia' erroneously printed over each watery landscape. Thus the presence of water became the only link between the place represented on the postcard and the actual place of Venice, relegating the postcards as fakes or imposters for the real place of Venice. The postcards were then taken by visitors, sometimes in handfuls at a time, maybe stamped and posted, to become mementos of a place so symbolic of the global cycle of art, tourism and exchange. As Claudia Battistella states in the *Making Worlds* catalogue, 'the artist appropriates and redefines the means and strategies of the tourist industry, freeing the city of its stereotyped images to create a new geographical entity' (Battistella, 2009, p. 112). In this work the printed postcards are in many ways real postcards; tourists disseminated them across the world as souvenirs of a place carrying the hallmarks of a geographic identity; they act as tangible proof of having been to a place, yet they are inauthentic in describing the true visual reality of Venice. Just as the printed maps distributed by the first printing press allowed us to see a version of the world laid before our eyes, Mir's postcards seek to remind us about the power of distribution and to question the way in which information, or in this case misinformation, can get disseminated globally.



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Figure 66: Peter Liversidge, *Elk consider the dangers faced in crossing the North Montana Plains* (2001)

Figure 67: Peter Liversidge, *Interstate* (2001)

Questions of reality, authenticity and imagination also emerge in artist Peter Liversidge's practice highlighted in his works based on the North Montana Plains. Since the late 1990s Liversidge has produced a diverse series of works including paintings, sculpture, sound pieces and multiples celebrating this area of American wilderness. However Liversidge has never visited the North Montana Plains, allowing the images to become spaces in which we, just like the artist, can imagine the place. The paintings are mostly bare landscapes, divided in the traditional ratio of sky to ground; they are unfussy and direct, leaving traces of the brushes that made them. The evocative titles such as *Elk consider the dangers faced in crossing the North Montana Plains* (2001) (*Figure 66*), or *In the distance eagles cry on the North Montana Plains* (2001), direct the viewer to the small, almost insignificant, brushstrokes that depict a herd of elk gathered on the plains or a singular eagle lingering in the sky. Existing in addition to the paintings of the North Montana Plains series is *Interstate*, a work that exists in an edition of ten true-to-scale enamel reflective road signs. Liversidge explains that, 'like my other watercolours and text pieces on the North Montana Plains, a real place which I never visited, *Interstate* (2001) (*Figure 67*) is a piece about regret, imagination and hope. It was born out of the fact that although it was only a day's drive away, I never went there. The sign to a place I never saw makes it a place I can always imagine. At the same time it points to possibilities in the future, and reminds me of a trip I might one day make' (Liversidge, 2013, para. 3). This sentiment of acknowledging the imagination is echoed in Liversidge's comments made after flying over Nova Scotia, 'I knew I had to go there, but if I did it would never compare to the fantasy I have of it. Your



Figure 68: Bermuda Postcards Photograph: Susanna Castleden



Figure 69: Bermuda Guides Photograph: Susanna Castleden

imagined view of the world is much stronger' (Liversidge cited in Robinson, 2004, Section 3, para.13). Through the production of objects and ephemera associated with a place never visited, Liversidge retains the fantasy of a place via his imagination, giving us just a glimpse of something, and allowing us to imagine with him.

Taking into consideration Mir's Venezia postcards that depict all places other than Venice and Liversidge's renderings of a place he has never visited, I ordered from the Internet a set of Bermuda Island souvenir postcards made by a company in California that, like me, had never been to Bermuda. They arrived the same day as five guidebooks of Bermuda, enabling me to begin to construct a tangible pre-script (travel guides) and post-script (souvenir postcards), often associated with travelling to unfamiliar and new places (Figures 68 & 69). Meanwhile I began to draw intricate maps of Bermuda based on digitised historical maps (Figures 70 & 71), finding



Figure 70:
Susanna Castleden,
Through to the Other Side and Back to Front (2013)
Photograph: Robert Frith



Figure 71:
Susanna Castleden,
Through to the Other Side (2013)
Photograph: Robert Frith

geographical similarities between this distant island and its antipodal point Rottneest Island, and additionally finding links not only in their colonial pasts but also in their current status as tourist destinations. I began to follow travel blogs written by people who had visited Bermuda, scroll through tourist photographs and read travel advice websites, slowly building up a sense of what this other side of the world might be like. Through my forensic gathering of knowledge and growing collection of physical ephemera based on Bermuda, I began to question if my understanding of a singular place could be replicated for every place in the world – I could order guidebooks and postcards from almost every country in the world. If I could find out so much about Bermuda, then logically I could find out as much about the rest of the world as well, and I could achieve this all by staying at home, thus replicating the situation that Jean des Esseintes found himself in Huysman's novel when he concluded, 'What was the good of moving when a person could travel so wonderfully sitting in a chair?' (Huysmans, 1884, p. 185).

This circular conversation I had created for myself involved gathering the stuff of the world through collecting objects and knowledge, that in turn lead me to eventually question what knowing was. I was surrounded by, and immersed in, the things I thought I knew of the world – however this made me ask if, like my suspicion of the predictability of knowing the outcome of a printmaking process, my 'knowingness' of the world could prevent me from experiencing it with fresh eyes? I wanted to find a way to ameliorate Baudrillard's statement that, 'today everything is caught in duplicity; there is no pure and direct impulse' (Baudrillard, 2005, section 2, para. 20).

Warwick Long Bay (2012) (*Figure 72*) developed in response to an image of one of Bermuda's best-known beaches – a view that I had become familiar with from the guidebooks and postcards I had purchased, as well as from websites about the island. My aim was to rearrange my familiarity with the image through re-representing it using the same labour intensive, tactile and physical process used in *Finding Your Way*. I wanted to know the impression of the view more intently than the cursory way in which I had experienced it through my guidebook, postcard and Internet research. Additionally I was interested in the process of moving from the aerial mapped view of the world that I have used consistently throughout this project, to working with a landscape view of a place that I had never visited. The image emerges from the blackness, revealing the inconsistencies and disruptions in the gridded gesso below, again becoming familiar through the process of revealing. As a way of emphasising the desire to disrupt my familiarity with the image that lead me to make

the work, and of continuing my questioning of the processes and practices of printmaking, I screen-printed the titled of the work in large reversed font on the bottom of the work. Reflecting on Wood's comment, I drew a silvery outline of Rottnest Island back-to-front over the surface of the image – 'ultimately, the map presents us with the reality we *know* as differentiated from the reality we *see*, and *hear* and *feel*. The map doesn't let us see anything' (Wood, 1992 p. 16).



Figure 72: Susanna Castleden, *Warwick Long Bay* (2012) Photograph: Robert Frith

A journey to the other side of the world on an unknown itinerary

Being a tourist involves all the senses in interplay; thought and memory merging with the momentary feelings of touch, our feet getting to know somewhere as much as our two eyes. Being a tourist merges with being ourselves, and is less about escape from everyday life than a mix of adventure, the feeling going-further that we may desire, and holding on to our identity so we do not lose ourselves. These positions are less poles apart but mixture that resonates with who we feel we are. Sites we visit become changed in our experience of being there, and its follow-on of memory when we get back 'home'. (Crouch, 2009, para. 8)

Through assessing the expanse and availability of travel information and evaluating my desire to come to an experience unawares, I orchestrated a physical and real journey to Bermuda Island travelling on a completely unknown itinerary. I decided to relinquish all decision making and planning, stipulating only that I had to travel to Bermuda and back in three weeks, and utilise as many means of transport as possible. It was my intention to embark on an embodied experience without the pre-emptive knowledge that we might usually associate with a journey of this scale. In seeking to travel without knowing, I was testing the possibility of coming to a place open to being; open and attentive to being there without the distraction of others or my own preconceptions.

Heidegger argues that the everyday distraction of being-with-others is part of our *thrownness* and occurs through our daily *they* life; our experience of life that is always in relation to others. We are influenced by the social and cultural contexts that surround us, and find it difficult to find our own being-in-the-world, as Bolt states, 'with globalisation this dissolution into the kind of being of 'the other' spreads its network across the world. And where Dasein gains an understanding of itself via entities in the world rather than via Being itself we are fallen Dasein' (Bolt, 2011, p. 32). Therefore, although inauthentic, being-with-one-another is part of our everyday lives in which we forget to reflect on what the actual things and habits are, in themselves. My hunch in undertaking this journey was that many tourist experiences are predetermined by the *they*-self – a reliance on opinions by others regarding destinations or hotels for example – making it difficult to find or locate openness to being-in-the-world in the travel experience.

By way of questioning what I understood of Heidegger's *they* life that might usually have influenced my planning for travel, on this unknown journey I made a commitment to being open to, and to some extent lead by, my encounters with and proximity to, the people I encountered through my mobility. I allowed my mobility in a place to be guided by the strangers who lived there. When arriving in a city without pre-knowledge, for example in Istanbul for a day, it required a different approach to mobility, one that was not pre-planned, ordered or logical, but one that allowed the city to unfold through direct encounters as I moved through it. Bissell suggests that 'near-dwellers that are encountered *in transit* mediate the lived experience of mobilities' (Bissell, 2012, p. 7). This journey was intentionally in transit, pausing for no longer than three days in any location with the next location only revealed at the point and time of departure. The itinerary had been set prior to my departure and decided upon entirely by my co-traveller, who would provide the next section of the printed itinerary only at the point of departure from each location. The pace and direction in each city was changeable and susceptible to various encounters, allowing the experience to be tempered by encounters in spaces such as spice markets, taxis, and art galleries.

During the journey I committed to making a continuous 30-metre reverse frottage print³ that would act as a way of recording the locations and surfaces I encountered whilst in transit. I had determined that the journey was going to take approximately three to four weeks, so I allowed for at least 1 linear metre of frottage per day. I was cognisant that I wanted to utilise a process that was activated not by seeing but through touch, again to emphasise the physical experience of being in a location rather than using a traditional form of recording that referred primarily to sight. Although I have accumulated knowledge of the elements of the frottage process having used the process previously – gesso, paper, sandpaper – the conditions, locations and enactment of making the work were all unknown, resulting in a newfound openness to printmaking practice; making the reverse frottage was about gaining knowledge through doing it. Assumptions I had about the daily ritual of enacting the frottage were contested as I moved across the world encountering unknown locations and unforeseen weather conditions. Practical considerations for conditions of snow, rain and wind had to be attended to, as did the corporeal impact of tiredness and the unanticipated performativity associated with

³ The term frottage refers to a rubbing, usually done with a wax crayon or graphite on thin paper, which is laid over a textured or raised surface such as a metal or masonry. Traditionally frottage is an additive process in that (usually black) crayon or graphite is added to the surface of (usually white) paper, however in this process I created a new variation of frottage by covering the surface of the paper with layers of black gesso and using fine sand paper proceeded to rub the black surface off to reveal a white surface below, hence my use of the invented term reverse frottage.

making work in public spaces. Japanese artist Masao Okabe acknowledges that frottage, although a technically simple process is in fact a highly complex technique as a method of recording an embodied presence in a place. Furthermore, in this work, by reversing the process of frottage from the usual black mark on white paper, I experienced the surface of a place emerging from darkness, as a way of reflecting my own experience of the unfolding yet unknown journey.

The 30-metre print was executed at a metre a day, starting at the West end of Rottnest Island (*Figure 73*) – the closest land based antipodal point to Bermuda Island (*Figure 74*) – working on surfaces as diverse as a footpath in Ho Chi Minh City, a Turkish rug in Istanbul, a Dodge bonnet in Miami, and a table on a train in Hamburg (*Figure 75*). Making the round-the-world print in addition to the pace of the entire journey heightened my attentiveness and receptivity to the people I encountered along the way, however it was in Bermuda that the fleeting closeness to near-dwellers who I encountered during the three days spent there, were most pivotal in reconfiguring my experience of the island. This is evidenced in the following excerpt from my field notes taken on the journey:

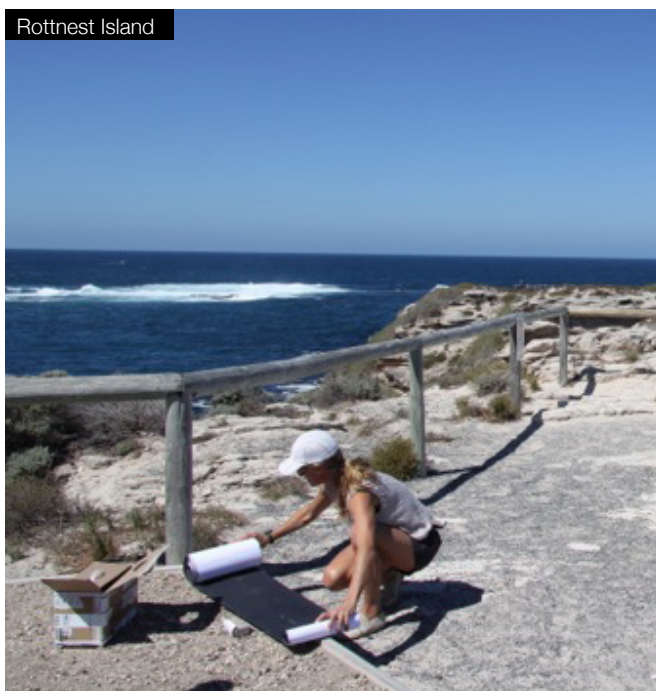


Figure 73: West End, Rottnest Island (2012)
Photograph: Emma McPike

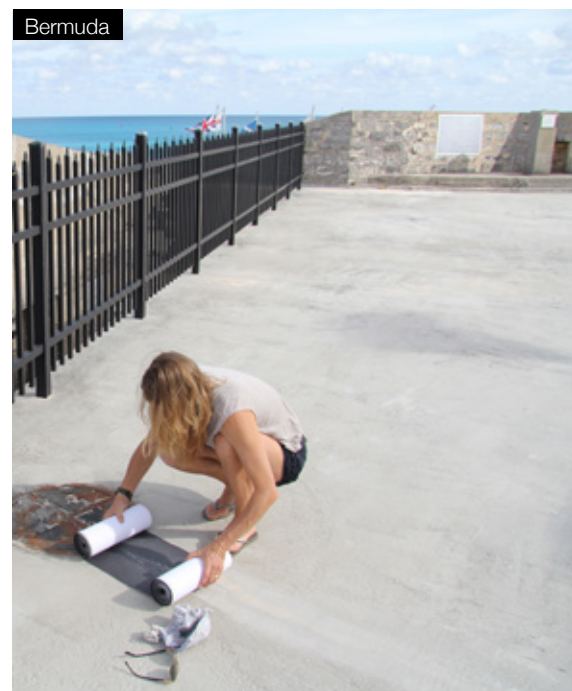


Figure 74: St Catherine's Fort, Bermuda (2012)
Photograph: Bevan Honey



Figure 75: Round-the-world print in progress (2012)
Photographs: Emma McPike and Bevan Honey

Bermuda.

Flight from Newark over blue deep ocean, another empty plane, landed as the sea turned lighter and lighter blue, turquoise, azure, all the tropical island ocean colour clichés. Felt familiar as we landed at the airport, knowing the layout of the land below. Tiny empty airport with old photos of the queen hanging on the wall and friendly customs person to stamp passports. Warm, windy and tropical. Taxi with wonderfully proud and talkative local, tenth generation Bermudan, happy to be tour guide as well as driver. Brightly coloured lime washed houses with white trim, pale yellow, pink, blue, green no two the same next to each other. Hotel nestled in green gardens with palm trees and hibiscus. Very English, but with warm winds and open windows, wooden louvers and open dining room. Friendly and helpful people everywhere we went. Found a restaurant with an upstairs veranda overlooking the dock and ate swordfish on a skewer and talked to the waitperson about Australia and the price of living in Bermuda. She is paid \$5 an hour so works for tips, but business is slow, tourism is down; it's winter, she said she was a prisoner in paradise.

Walked to ferry in warm stillness of the early morning, tropical fish in the harbor and a crystal clear ocean to take us to Dockyard; recommended by Scottish waiter in the hotel. Only a few people on the ferry with us. Walked through the dockyards and ended up at the old Governors house museum where we spent hours walking in the grounds along the sea walls and gun turrets. Sheep grazing, sand beaches, views. Similarities to Rottneast easy to find. Found a stone engraving with longitude and latitude on the side of the Governors house. Latitude 32 degrees North, Longitude 64 degrees West. Convict arrows engraved into limestone walls. Very English house, long dark oak tables and chandeliers, amazing histories in each room, slaves, convicts, shipwrecks, prisons and pow's. Caught any bus back towards Hamilton, found myself feeling suddenly like I knew where we were, decided to get off and walk to the beach, found Warwick Long Bay beach and located the exact rock from which I made the work Warwick Long Bay from. It was exhilarating to stand on that same rock, high up, where the tour book photographer stood to get the best view of the beach (Figure 76). I did feel like I knew this. Making the work made me know it much more than just looking at a photo in a guidebook. The process of sanding, rubbing, polishing seemed to embed the view into my mind.

Found a new back road to walk into town, saw a school group walking in pairs being taught how to greet strangers on the street 'good morning how are you today?' Took a bus to the other end of the island, past the airport to the oldest town on the island. Walked, happily not knowing where we were, people stopping asking if we needed directions, so helpful. Election day in Bermuda.

Found St Catherine's fort, and stumbled across the maintenance shed, where we encountered Charles a friendly, inquisitive, helpful local with perhaps a slightly chequered past. He was inquisitive about the box I was carrying and asked to see, so suggested places at the fort to take rubbings from, took me to another office and showed me the water-well cover hidden below the floor boards, a personal guided tour of the almost empty fort. Charles was so interested to watch the frottage being done, followed up with further suggestions, proudly showed us his woodwork and told us about the fishing, the reefs, his family, his drinking. Walked up and over an abandoned fort, building on top of the hill then down past the unfinished church to find a local supermarket to get ready-made food sold by weight in Styrofoam boxes loaded into brown paper bags. We sat in the square and watched the locals, walked the empty streets, found Bermuda T shirts and chinaware in the only op shop on the Island. Back to the hotel, long walking.

Next morning election results ecstatically announced over the breakfast table in Queens English by overly groomed hotel owner in peach twin set, pearls and flesh coloured stockings; the corrupt black party are out she said, replaced by middle class white party, things were looking good for white Bermuda. She also delivered warning of a storm forecast the following day and possible cancellations of flights if winds got up, so feeling uncomfortable with the unfolding sense of a place with a massive class divide and the impending storm arranged to fly out a day early. Farewell other side of the world.

Figure 76:
Warwick Long Bay, Bermuda (2012)
Photograph: Susanna Castleden



It was interesting to find out that Bermuda Island, the only location that I knew I was travelling to on the journey, and the place that I had armed myself to know before I left home, was in fact the location in which proximity to unknown people I encountered most influenced my perception of the place. As Urry states, 'at the same time as places are dynamic, they are also about proximities, about the bodily copresence of people who happen to be in that place at that time, doing activities together, moments of physical proximity between people that make travel desirable or even obligatory for some' (Urry, 2006, p. 214). The feeling of physical farness, of distance from home, that I anticipated encountering in Bermuda was absent – it was in many ways a familiar, physical, solid place, fixed by longitude and latitude – I experienced no real sense of distance, or of remoteness. The other side of the world felt strangely near, however what I thought I knew about it was quite different. Through the undertaking of a journey on an unknown itinerary, being open to unknown near-dwellers and creating the round-the-world print (*Figure 77*) I discovered an alternate way of encountering and experiencing global mobility, and in doing so, I propose that travelling *without knowing* may provide a new way of experiencing, understanding, and being in the world.



Figure 77:

Round-the-world print in box (2013)

Photograph: Susanna Castleden

Chapter Five:

Archipelago.

In this final chapter I build on the theoretical and studio-based research covered in the previous four chapters as a way of coalescing the ways in which these ideas have shaped the body of works presented in the concluding exhibition *Archipelago*. Bourriaud's pivotal term *conceptual archipelago* used as a way of describing my methodological approach throughout this project is uncoupled to become a singular word – archipelago. This is not to reject or dismiss the conceptual, rather it is a way to emphasise the physical, tangible objects situated in a space as individual and quite distinct, yet intrinsically and inherently linked, parts. Furthermore the works presented in *Archipelago* span or intersperse each conceptual island, as they belong to more than one singular site of inquiry: mapping works interact with ideas of mobility for example, or mobility draws from wanderlust. In his role as a curator, Bourriaud integrates the archipelago metaphor into his description of the spatial orientation of a body of works within a gallery space. He states, 'the spatial organization of an exhibition has to be directed towards a specific effect, and has to be articulated in order to make a certain pattern appear.' Bourriaud goes on to explain that his intention for the 2009 exhibition *Altermodern*¹ 'was a certain feeling: scattered or fragmented forms, archipelago-like, and the impression of a journey' (Bourriaud cited in Ryan, 2009, para. 12). Therefore the focus in this chapter is on the physical works present in the gallery, and their relationship to the underlying conceptual structure that ultimately links them together.

A group of three-dimensional sphere-like objects occupy a physical presence in the gallery space, each formed from identical two-dimensional maps that once represented a three-dimensional space. The *Scrunched Ball* series (2013) (*Figures 78-82*) are constructed from maps that were made redundant before they had served a purpose. As university and government departments moved away from paper maps towards digital representations of the world, maps became unnecessary, piles of which were consequently discarded, often disposed of contained in the brown paper wrapping that secured the editions as they originally exited the printing room. Through collecting and sorting through sets of identical maps, I selected certain sets based on a specific and particular visual uniformity across the whole map surface that corresponded to the homogeneity of the geographical location.

¹ Curated by Bourriaud, *Altermodern* was the fourth Tate Triennial shown at Tate Britain in 2009 presenting a cross section of contemporary British art alongside international artists working on similar themes.



Figure 78: Susanna Castleden, *Scrunched Ball (Great Sandy Desert)* (2013) Photograph: Robert Frith



Figure 79: Susanna Castleden, *Scrunched Ball (Disappointment Rock)* (2013) Photograph: Robert Frith



Figure 80: Susanna Castleden, *Scrunched Ball (Albany)* (2013) Photograph: Robert Frith



Figure 81: Susanna Castleden, *Scrunched Ball (Pacific Ocean)* (2013) Photograph: Robert Frith



Figure 82: Susanna Castleden, *Scrunched Ball (Unknown City)* (2013) Photograph: Robert Frith

For example, *Great Sandy Desert* is constructed from torn maps of its namesake, a site represented on paper by the repetitive lines of flatness and similitude; fragments of a section of a vast desert in the west of Australia. In a nod to Martin Creed's *Work no. 88* (1995) (*Figure 83*), an A4 sheet of paper crumpled into a ball, and Tom Friedman's two identically wrinkled sheets of paper *Untitled* (1990) (*Figure 84*), I scrunched each identical map sheet to form a larger ball of crumpled paper, rendering the once uniform and mass produced sheets into unique and individual forms. I then enveloped the crumpled paper spheres, via a papier-mâché process, into fragments of the maps that generated their original form. These scrunched balls become visual and material artefacts of the technological change in mapping, from paper to pixel.

Figure 83:
Martin Creed,
Work no. 88 (1995)

[Click here to view image online](#)

Figure 84:
Tom Friedman,
Untitled (1990)

[Click here to view image online](#)



Figure 85: Susanna Castleden, *Folded Globe* (2013) Photograph: Robert Frith

Folded Globe (2013) (*Figure 85*) takes the formal geometry of an origami globe pattern and enlarges it to an impossibly large scale; the stage is set for the form to deny its function. Carefully and exactly I translated the structured globe template onto an oversized sheet of watercolour paper, where the impending failure of transforming the two-dimensional sheet into a three-dimensional structure is emphasised by dismissing and rejecting the conventions of correct construction. Instead of following the usual paths and movements of instruction, the page is crumpled, almost collapsed, into a form not too dissimilar to that which was intended – it remains a sphere despite being constructed by a process of wayward action and movement. This work is informed by the marks of disobedient mobility – for example the tracks made from walking across the grass rather than staying on the path – through which the object becomes transformed by ‘incorrect’ actions. However, despite working outside the correct structures of formation, the outcome remains the same: by crumpling the paper instead of folding it, the globe is still round.



Figure 86: Susanna Castleden, *Building the World (Mark II)* (2013) Photograph: Robert Frith

Building the World (Mark II) (2013) (*Figure 86*) combines a thread of the conceptual and material thinking outlined in the *Scrunched Ball* series and in *Folded Globe*. From reflecting on the essence of multiplicity inherent in printing processes and the dichotomy of reproducing an image of The World islands in Dubai as discussed in Chapter Three, *Building the World (Mark II)* attempts to further highlight possible variances in replication. By screen-printing a second copy of The World islands print, I made an exact replica of the original print that formed the base surface of the work *Building the World in the Correct Position and Shape*. However, in the same way as the action of crumpling two identical sheets of paper results in two unique forms, this work, as the title alludes to, is no longer number two in the edition but becomes a new *version* of the original. This then raises distinctions between the original and the copy, the mass produced and the individual, the singular and the plural. Just as The World islands are, amongst many other things, a version of a map of the world, in these two works the action of crumpling two large prints results in two different versions of the original.



Figure 87: Susanna Castleden, *Globe Ball* (2013) Photograph: Robert Frith

In contrast to the three-dimensional form evident in *Folded Globe* and *Building the World (Mark II)*, the spherical shape of *Globe Ball* (*Figure 87*) has functionality as its origin. Existing for the past five years as an exercise ball used to keep myself, a restless and mobile subject, seated at a desk whilst writing an exegesis, the ball was transformed from a functional form into an object of inquiry. As I observed the form of the exercise ball in relation to a globe, it appeared that the ball contained readymade inbuilt structural lines that mimicked the lines of latitude. Furthermore the angle of the ball as it rested on the studio floor appeared to mimic the angle of the earth, always returning to settle just off-centre. These observations resulted in the exercise ball having the potential to be understood as both a seat and a globe. Over time the surface of the ball bore the marks of my wandering pen, as I plotted out the map of the world between writing and thinking. Re-appraising the ball with its inbuilt lines of latitude and the newer outlines of continents and countries drawn intuitively onto its surface, I reconceptualised the once utilitarian object. With the addition of an equator, extra lines of longitude



Figure 88: Susanna Castleden, *Inside Out* (2013) Photograph: Robert Frith

and latitude and layers of deconstructed paper maps, I transformed *Globe Ball* from a seat into a mobile globe, rolled and now temporarily resting once more at approximately 23.5 degrees on the gallery floor. *Inside Out* (2013) (*Figure 88*) continues the cycle of studio inquiry by further complicating the form and function of maps, revealing a back-to-front globe constructed from fragmented maps wrapped around a three-dimensional form. This work aims to question the way in which we encounter familiar objects and our perception of the things that surround us. As Crouch suggests, in order to have the experience of a new, unique moment in spatial practice we must not return to or imagine the past, but allow ourselves to be open to the space itself, to 'come to a place unawares' (Crouch, 1999, p. 4).

Utilising the process of working from black to white as described in the works *Warwick Long Bay* and *Finding Your Way* discussed in Chapter Four, the work *Bermuda Sunset, Rottneest Sunrise* (2013) (*Figure 89*) takes the



Figure 89: Susanna Castleden, *Bermuda Sunset, Rottnest Sunrise* (2013) Photograph: Robert Frith

ever-reliable cyclic metronome of sunrise and sunset to reveal the geophysical counterpoints of the globe. Bermuda Island and Rottnest Island are represented to reveal the moments of transformation from night to day, and day to night, and the consequential exchange of time from one side of the world to another. My intention in this work was for the viewer to become mobile, to move across the gallery floor in order to capture the reflected light from the carefully polished surfaces of the work. As the work is encountered through movement – lightness and darkness oscillate to emphasise the perspective and positioning of the viewer in relation to the map. The globes are positioned uncomfortably close to one another, almost touching at their darkest points, thus bringing the two opposite sides of the mapped world into even closer proximity to each other.



Figure 90: Susanna Castleden, *Copenhagen Train I* (2013) Photograph: Robert Frith

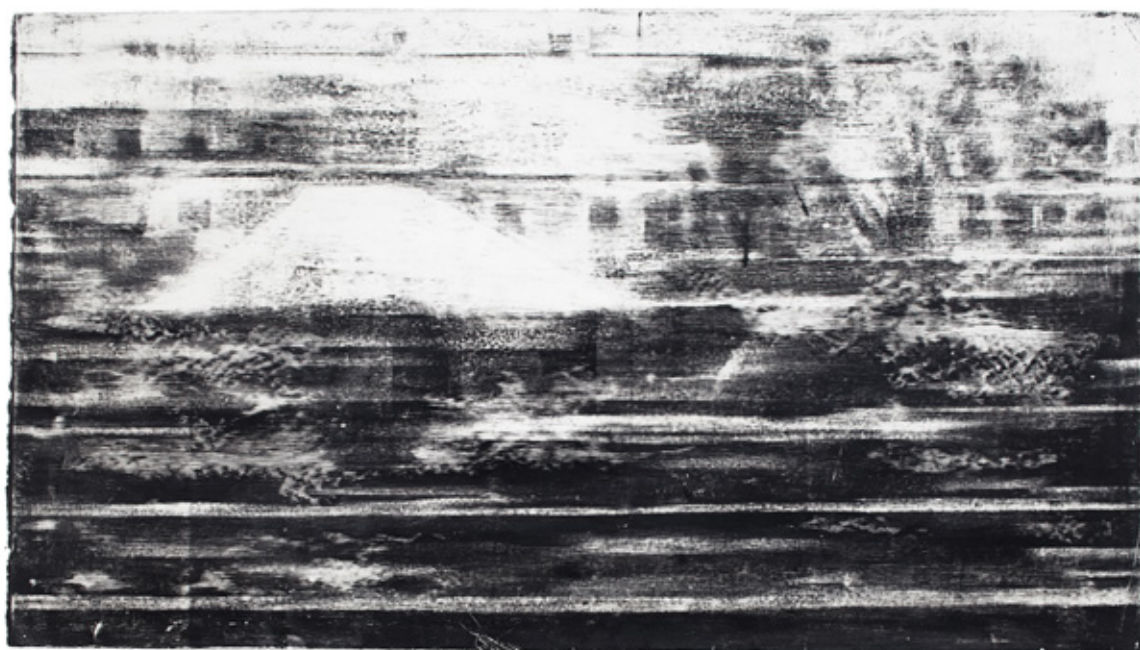


Figure 91: Susanna Castleden, *Copenhagen Train II* (2013) Photograph: Robert Frith

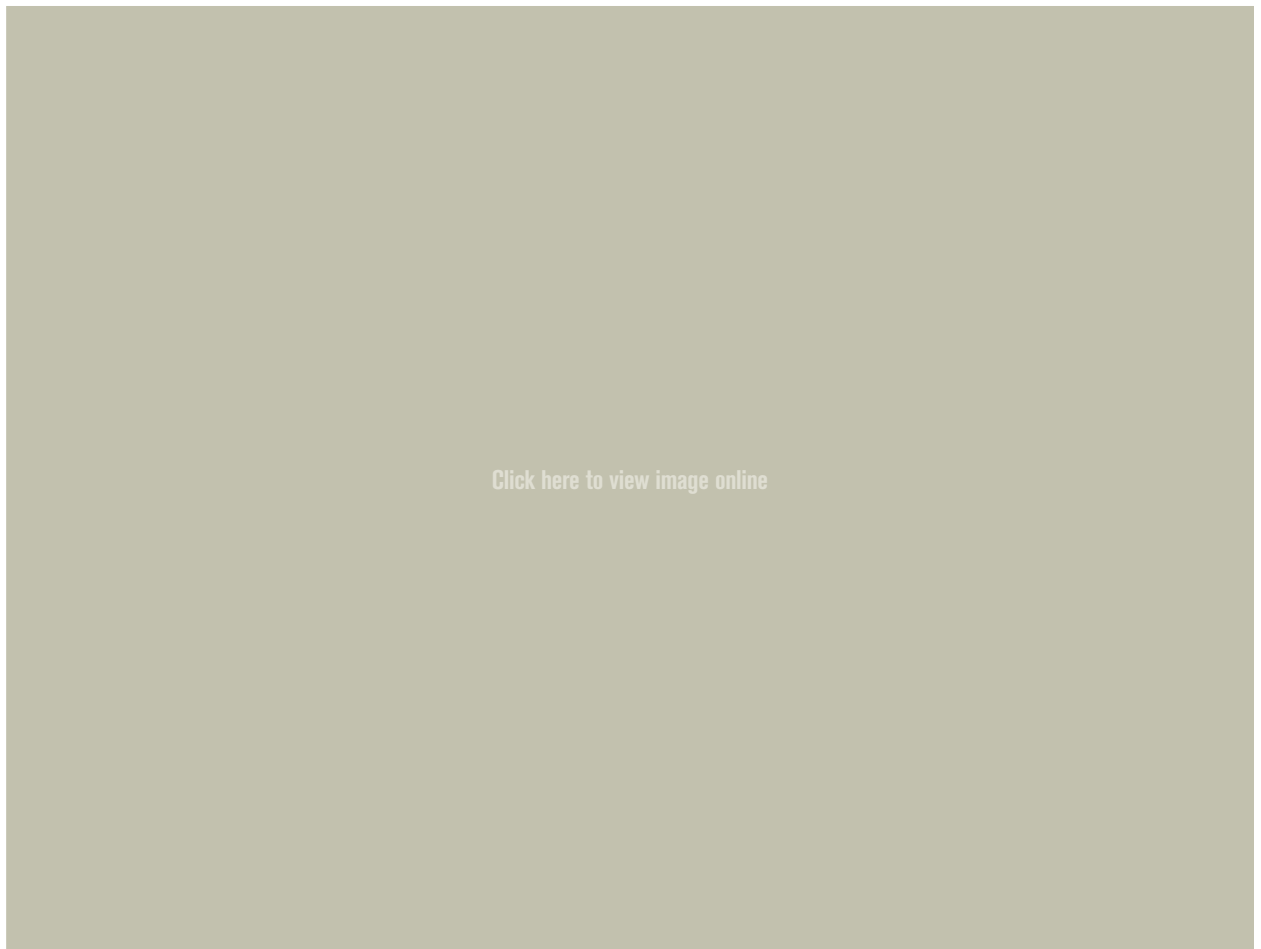


Figure 92: Gerhard Richter, *Halfmannshof* (1968)

Encounters with embodied mobility lead to the *Copenhagen Train* series (2013) (*Figures 90 & 91*), a group of works resulting from extensive and often unsuccessful attempts to visualise mobility. Employing the same physical, tactile and labour intensive methods of production discussed in the previous two works, here I aimed to encapsulate the vision and therefore a sense of, mobility. Acknowledging the significant role photography, and more recently film and video, has had in capturing visions of mobility, this work attempts to visualise mobility using a method that in itself requires physical mobility. In a parallel to Gerhard Richter's *Halfmannshof* (1968) (*Figure 92*), the reference images for the *Copenhagen Train* series were also based on photographs taken from a moving train. Richter's work is significant in that it carries the movement blur or camera shake often

inherent in many photographs taken whilst in motion, however this is further amplified through the process of printmaking. In *Halfmannshof* the sense of movement is agitated and emphasised via printing the image twice in two different shades of grey, one superimposed on the other, very slightly off register, highlighting not only the process of production but also exaggerating the sense of movement. In *Copenhagen Train I* and *II* the original source images also contain the movement blur seen in *Halfmannshof* and lead me to an investigation of potential marks and gestures able to be achieved using a process of erasure as an alternate to employing photographic methods. Working from a black gesso ground laid over a highly polished white gesso surface, the action of dragging fine sandpaper over the surface in sweeping horizontal movements began to uncover marks and gestures visible in the original photographic images. Gradually further sections of black were removed to create shapes and forms as if seen in motion. Many attempts were unsuccessful as too much black was removed, or too much pictorial information drawn out, however the two works included here, albeit it through a overly convoluted method, achieve the sense of mobility I intended.

In Chapter Four I discussed the experience of observing the two sides of an atlas page simultaneously as the sun shone through the slightly translucent paper, revealing a reversed image of a geographically disconnected territory emerging beneath a familiar one. Reflecting on Heidegger's ideas of *handlability* to describe the understanding of things that emerge from the care of handling, *Atlas Pages* (2013) (*Figures 93-99*) allude to, and are evidence of, this understanding. In this series of works, the processes of assembly in printing, bookmaking, mapping and knowledge are brought together through the act of unpicking, and therefore disordering, the pages of an atlas. This minimal act of undoing reveals unfolded printed pages that carry distorted and often contradictory new map territories. The borders of countries once separated by not only vast geographical distance but also complex codex structures are now joined together, to reveal hybrid yet somehow plausible new countries. The object and structure of knowledge and fixity associated with the form of an atlas is unravelled to reveal the unknown. This series of work evidences the enduring structural and conceptual foundation maps and mapping offer in order to create works that evoke some of the unknowns in a world of the known.



Figure 93: Susanna Castleden, *Atlas Pages (South America)* (2013) Photograph: Robert Frith



Figure 94: Susanna Castleden, *Atlas Pages (Australia)* (2013) Photograph: Robert Frith



Figure 95: Susanna Castleden, *Atlas Pages (Eurasia)* (2013) Photograph: Robert Frith



Figure 96: Susanna Castleden, *Atlas Pages (The Middle East)* (2013) Photograph: Robert Frith



Figure 97: Susanna Castleden, *Atlas Pages (Iberian Peninsula)* (2013)
Photograph: Robert Frith



Figure 98: Susanna Castleden, *Atlas Pages (The Balkans)* (2013)
Photograph: Robert Frith



Figure 99: Susanna Castleden, *Atlas Pages (East China)* (2013)
Photograph: Robert Frith

The wall-based works *Antipodes Island* (2013) (Figure 100), *Zanzibar Island* (2013) (Figure 101) and *Clipperton Island* (2013) (Figure 102) build on ideas of the imaginary, the unseen and the unknown. Antipodes and Zanzibar Islands are both part of larger yet geographically distant archipelagos, each conjuring literary or geographical sites of imagination. Zanzibar, a place often associated with stories of *The Arabian Nights* (1932) and exotic travel destinations, represented for me an unknown and unvisited place. Although also unknown to me, Antipodes Island offers a distinct contrast to the exotic and mystical associations of Zanzibar. An isolated, inhospitable and uninhabited island in the Pacific Ocean, Antipodes Island presented an equally compelling site of consideration in relation to knowing, distance and the imaginary. Clipperton Island makes up the third island in this series of works, and was selected specifically due to its position as a physical and conceptual site of investigation into the unknown through the work of the Clipperton Project.² I transferred the shapes of each island into rag paper and then, using the reverse side or underside of torn maps, I recreated the surface of the island via the faint remnants of information that seep through the thin paper surface. The knowledge gained from handling maps and an acute attentiveness to the material qualities of the paper on which maps are printed, lead me to be aware of the subtle shifts in colour, tone and contrast seen through the back surface of the torn maps. Each map appears to

² See www.theclippertonproject.com



Figure 100: Susanna Castleden, *Antipodes Island*
(2013) Photograph: Robert Frith



Figure 101: Susanna Castleden, *Zanzibar Island*
(2013) Photograph: Robert Frith

be hung on the wall as if back-to-front, remaining covered or obscured, facing away from the viewer. Through this process the revealing, or un-concealing of each island is approached slightly differently. Despite tonally appearing back-to-front, Zanzibar Island is represented the right way around, confusing the seen with the unseen; the known with the unknown. In addition to this, slight undulations and disruptions are evident on the surface of the map, mimicking the physical surface of the real island. My intention is that perceptions of front and back, flat and smooth, and the known and unknown are questioned in this work. In *Antipodes Island* the shape of the island is rendered back-to-front in keeping with the reversal of the maps used to construct its surface, however in this piece the top corner of the map appears to be folded over as if perhaps falling from the wall to reveal the correct and known side of the island. *Clipperton Island* reverses this, appearing to conceal itself through the fold of the slipping map. Although firmly aligned to the visual language of mapping, the works in this series, particularly *Antipodes Island* and *Clipperton Island* also draw from ideas of mobility and being.



Figure 102: Susanna Castleden, *Clipperton Island*
(2013) Photograph: Robert Frith

By way of contrast, the work *Two Islands on Two Islands on the Other Side of the World* (2013) (*Figure 103*) moves away from the visual language of cartography to reflect some of the ideas evolving out of theoretical investigations into mobility and being. Existing as a large format digital print, I subtly divided the image into four quadrants, each quarter reflecting their horizontal and vertical counterparts. A large projection in a darkened room reveals a paired image of two islands, imperceptibly joined at the centre point. Each island is surrounded by still water, and is framed by a visible land-based horizon line that spans the two water bodies; each image is of an island on an island, one Bermuda Island, the other Rottneest Island; two islands on opposite sides of the world. I photographed the images whilst in gentle motion – Rottneest from a bicycle, Bermuda from a boat – and



Figure 103: Susanna Castleden, *Two Islands on Two Islands on the Other Side of the World* (2013) Photograph: Susanna Castleden

aimed to capture the similarities uncovered when journeying to the antipodal points of the globe. Integral to this work is the reflected light from the screen that falls onto the wooden floor in the foreground of the image, as a way of contrasting the solid physical space of the room with the temporality of the projected image in space. The focus and clarity of the image moves and shifts from the solid surface of the floor in the foreground, to the darkened space articulated by the walls, back to the projected image of the islands suspended in the space. This work aims to encapsulate the subjective perception of knowing whilst referencing the imperceptibility of change. It refers to a journey, which, like the works gathered in this exhibition 'as scattered or fragmented forms, archipelago-like', aim to evoke a feeling of knowing and unknowing.

Conclusion.

By way of concluding, I return to Bourriaud's conceptual archipelago (Bourriaud, 2009) in order to re-assess and appraise each of my islands from a distance. In weaving his lived experiences with an attentive observation of artistic practices and astute theoretical insight, Bourriaud's methodology of examining 'an idea through fragments', prompts perceptive and timely questioning of our contemporary world.

Firstly, my investigations in this research project reveal that the Island of Wanderlust remains enigmatic; it continues to be a site that is yearningly and thankfully impossible to completely know. Wanderlust hosts a contemporary version of a global flâneur: it invites imagination and desire; it encourages embodied experiences and adventures such as the 'left-right', and journeys without known itineraries. Here artworks, such as those I have created, can suggest or allude to a sense of wanderlust, but can never represent or visualise it.

The Island of Mobility is intrinsically unfixed. It is the site of considered conceptual inquiry yet provides a complex and difficult task to visualise without resorting to diagrams or illustration. In my works such as *Copenhagen Train*, I offer a sense of mobility; yet hover exceedingly close to illustrating a view. The question of how I visualise mobility through creative practice remains, to some extent, unanswered. Countless attempts remain on my studio floor, dismissed as poor cousins of illustration, cartograms or GPS maps. To represent mobility through drawing, printmaking or even photography, is to fix a mark spatially and temporally, which in turn becomes counterintuitive to the rationale for making or capturing the mark. The embodied experience of mobility, despite being difficult to visualise, evokes wanderlust and situates us in the world. To be encapsulated in the darkened space of a moving train carriage presents a space in which to be still whilst in collective motion, with fleeting thoughts and visions that build to form an openness to the world.

As difficult as it is to *visualise* or *picture* mobility, I found an opportunity for mobility to exist *within* an artwork or *within* a gallery space, and it is my intention that as a whole the works present a sense of imminent and inherent mobility. The tilt of a globe, the crush of a paper ball, the unfurling of a scroll, the unpicking of an atlas, and the folding of a camp table collectively allude to a site or object that is formed and moulded by, the movements that brought the work into being. Just as a train station is activated by the flow and movement of passengers through its spaces, works such as *Folded Globe*, *Bermuda Sunset*, *Rottneest Sunrise* and *Globe Ball* are formed by, and informed through, mobility.

The Mapping Island is perhaps the most visually prominent of the islands in the archipelago. It has been scrutinised, picked over, plotted, charted and mined both visually and materially. It is home to artists Julie Mehretu, Guillermo Kuitca and Layla Curtis and has been visited by others including Franz Ackermann and John Baldessari. Its visual presence is sometimes difficult to circumvent, as the materiality of maps and the structures of mapping invite open and symbiotic relationships with both mobility and wanderlust. Despite being conscious of the fact that the aesthetics of maps can be a seductive and alluring trope for many artists, mapping remained central to the studio practice in this project, requiring constant probing in order to validate its role. Questions of the ways in which the conventions of mapping could be utilised to reflect some of the ways we come to understand our place in the world were addressed through forensic and sustained scrutiny and attentiveness to the map as an object; the weight of the paper, quality of the ink, the folds, edges and tones. Additionally a sustained inquisitiveness and critical inquiry into the delivery and dissemination of the map as a tangible or virtual entity – the tactile pages of an atlas or the moving blue dot on a smart phone map – was required in order to uncover influences on our understanding of being in the world.

And finally to the Island of Being, which might not be a physical island at all, but is perhaps the *idea* or *entity* of the archipelago itself. Being doesn't occupy the rooted and fixed physical space Heidegger may have considered necessary in order to live an authentic existence; through understanding *Dasein*, being offers a way of life, or an openness to being there. Being proposes a site for constant revealing, a space to unshackle 'our habitual ways of knowing and acting in the world' (Heidegger cited in Bolt, 2010, p. 5). Being requires staying *with* things. Within this research project I suggest that being in our contemporary world is inextricably linked to the islands of wanderlust, mobility and mapping.

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- Figure 2:* Layla Curtis *Polar Wandering* (2006). *Choiseul Sound, Falkland Islands*. 51.956 °S, 58.580°W; 8 hours 34 minutes 20 seconds; 15.3 miles. GPS drawing. Dimensions variable. (Curtis, L., O'Reilly, S., Hart, M., 2006, p. 4).
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- Figure 4:* Nowhereisland. (2012). logbook image. Retrieved from <http://nowhereisland.org/logbook/>
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- Figure 6:* Julie Mehretu. *Untitled*. 2000. Ink, coloured pencil, and cut paper on Mylar. 45.7 x 61 cm. (Hoptman, L., & Museum of Modern Art. New York, N. 2002, p.63).
- Figure 7:* *Imaginary Itinerary. National Geographic Destinations 1980 – 1985*. (2008). Gesso on board 80 x 110 cm. Exhibited at Galerie Düsseldorf, Perth. Photograph Robert Frith at Acorn.
- Figure 8:* Exhibition *Itinerary*, Galerie Düsseldorf, Perth. Photograph Robert Frith at Acorn.
- Figure 9:* *Alphabetical Itinerary - Afghanistan to Zimbabwe (Europe Centered)* (2008). Gesso on board 80 x 110 cm. Exhibited in *Itinerary* at Galerie Düsseldorf, Perth. Photograph Robert Frith at Acorn.
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- Figure 12:* *Islands in the Stucco* (2013). Watercolour paint on wall. Dimensions variable. Photograph Susanna Castleden.

Figure 13: Icelandic Volcano Cloud Causes European Air Chaos 1 (2010). Ink on rag paper. 56 x 76 cm.
Exhibited in *World* at Galerie Düsseldorf. Photograph Bo Wong at Metaphoto.

Figure 14: Icelandic Volcano Cloud Causes European Air Chaos 2 (2010). Ink on rag paper. 56 x 76 cm.
Exhibited in *World* at Galerie Düsseldorf. Photograph Bo Wong at Metaphoto.

Figure 15: Icelandic Volcano Disrupts (2011). Paint marker and gesso on rag paper. 91 x 178 cm.
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Figure 16: Grey Nomad Tracking V. Gesso on ply. 120 x 120 cm. Photograph City of Joondalup.

Figure 17: Grey Nomad Tracking – Four Journeys Around Australia (green, blue, red). (2008).
Paint marker on folded camping tables. 73 x 73 cm. Exhibited in *Yellow Vest Syndrome*
at the Fremantle Arts Centre, curated by Jasmin Stephens. Photograph Bewley Shaylor.

Figure 18: Grey Nomad Tracking – Four Journeys Around Australia (green, blue, red) (detail – green).
Paint marker on folded camping tables. Exhibited in *Yellow Vest Syndrome* at the Fremantle Arts
Centre, curated by Jasmin Stephens. Photograph Bewley Shaylor.

Figure 19: Camping continuum (work in progress 2013). Paint on folded camping tables.
15 panels each 73 x 73 cm. 220 x 365 cm. Photograph Susanna Castleden.

Figure 20: Camping tables in the landscape on Indian Ocean Drive, WA. Photographs Susanna Castleden.

Figure 21: Camping Continuum. Paint on folded camping tables.
15 panels each 73 x 73 cm. 220 x 365 cm. Photograph Robert Frith at Acorn.

Figure 22: Journeys from A to B. (2010). Paint on ply. 120 x 120 cm. Photograph Susanna Castleden.

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Figure 36: Test Guide to the Other Side of the world (2010). Cut maps and gesso on canvas. 120 x 180 cm. Exhibited at the Moores Building of Contemporary Art, 2010. Photograph Susanna Castleden.

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Figure 40: Guide to the Other Side of the World (detail). Photograph Susanna Castleden.

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Retrieved from <http://www.aleksandramir.info/projects/first-woman-on-the-moon/>

Figure 61: Aleksandra Mir First Woman on the Moon (1999).
Casco Projects, Utrecht on location in Wijk aan Zee, NL, 28 Aug 1999.
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Figure 85: Folded Globe (2013). Watercolour on rag paper. Approx 50 x 50 x 50 cm.

Photograph Robert Frith at Acorn.

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Figure 89: Bermuda Sunset, Rottneest Sunrise (2013). Gesso on rag paper. 130 x 180 cm.

Photograph Robert Frith at Acorn.

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Figure 92: Gerhard Richter Halfmannshof (1968). 39.1 x 52 cm. Offset print on lightweight card.

Retrieved from [://www.gerhard-richter.com/art/editions/detail.php?paintid=12689](http://www.gerhard-richter.com/art/editions/detail.php?paintid=12689)

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Figure 95: Atlas Pages (Eurasia) (2013). Ink on map. 39 x 54 cm. Photograph Robert Frith at Acorn.

Figure 96: Atlas Pages (The Middle East) (2013). Ink on map. 39 x 54 cm. Photograph Robert Frith at Acorn.

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Figure 103: Two Islands on Two Islands on the Other Side of the World (2013). Digital print 120 x 180 cm.
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Appendix.



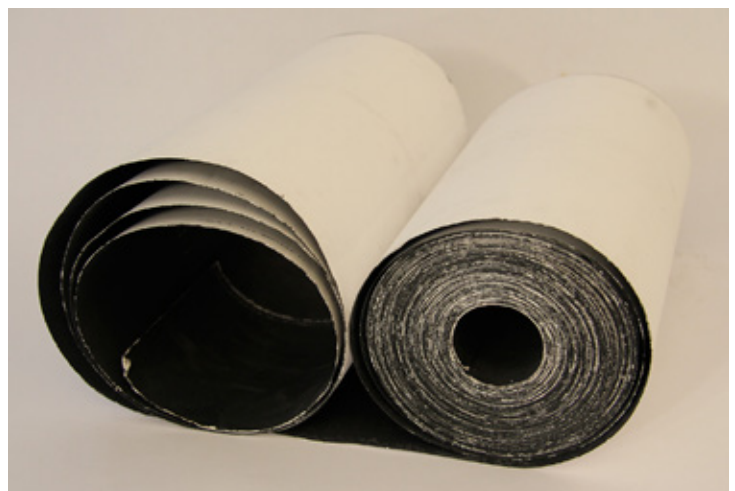
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Photographs: Susanna Castleden

Studio research and works in progress. 2009 – 2013.
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Studio research and works in progress. 2009 – 2013.
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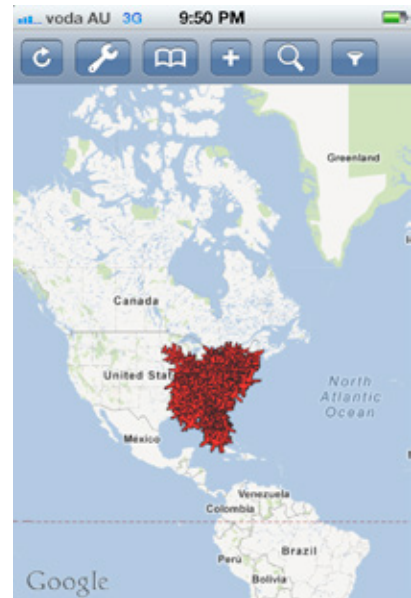
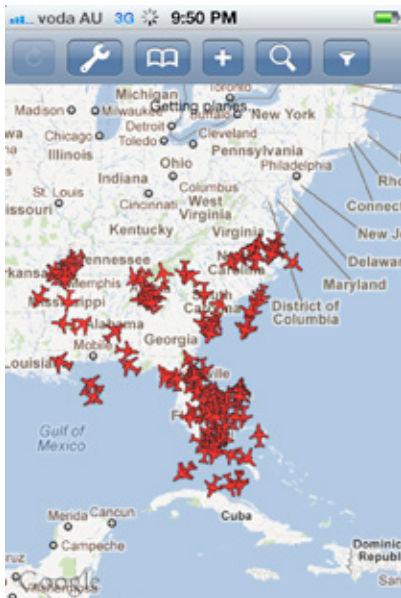
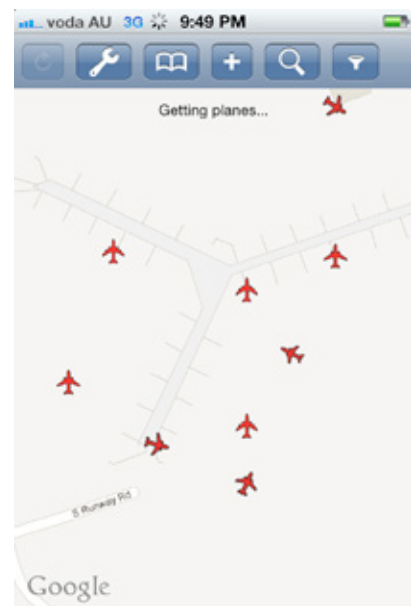
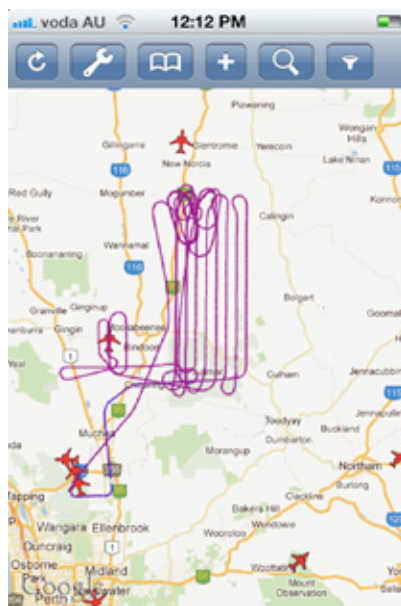


Studio research and works in progress. 2009 – 2013.
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Studio research and works in progress. 2009 – 2013.
Photographs: Susanna Castleden

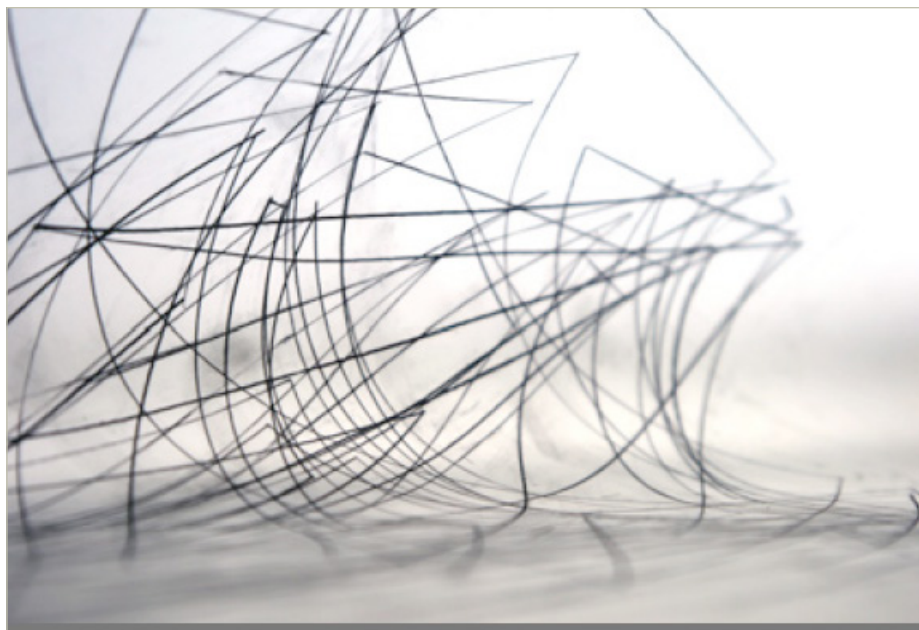
Studio research. 2009 – 2013.
Images: Plane Finder Application





PICA Salon (2012), Installation view, Perth Institute of Contemporary Arts. Courtesy of the artists.
 Photograph: Casey Ayres

Susanna Castleden
Itinerary,
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Cover Image : *Itinerary* 2008 Graphite on drafting film (detail)



Yellow Vest Fever: digging and dealing

KATE VICKERS

JASMIN STEPHENS, Fremantle Arts Centre (FAC)'s curator, brought together new and existing works from over twenty-five artists earlier this year, amalgamating them under the banner: *Yellow Vest Syndrome: recent west Australian art*. Stephens, to some degree new to a WA curatorial context, used *Yellow Vest Syndrome* to conceptualise a local yet broadly applicable condition of 'orthodox thinking ... which automatically equates economic growth with progress',¹ setting the scene for a visual arts hoedown.

Planning for the exhibition took place while the resources sector was at its peak; when valuable mineral veins were feeding a direct line to those situated safely within the right organs. By all accounts that boom is now over. However, *Yellow Vest Syndrome* exposed a utilitarian undertow that retains relevance, albeit in an altered form: a window of opportunity for the brave or foolhardy to probe the relationship between the artist and the local *sensus communis*.² Thus by way of review I will deliver a cheeky gloss on the ungainly shadow arts reviewing cuts in the contemporary media arts-zoo.

FAC Director Jim Cathcart declared online: 'With a state economy driven by mining, the yellow safety vest has a particular status in Western Australia. For the wearer it says, "I am supposed to be here because this is real work".'³ Indeed, for artists a yellow vest is worn for real hard work. But the vest means much more – it holds shamanistic powers of nomination. When 'donning the vest', all that the artist touches transforms immediately to art. Writing art reviews, then, is simply local government inspection work: the appropriate distribution and usage of yellow vests is logged

and authorised by way of public notice. However, the rules of critical engagement are less than clear. The glowing yellow vest says, 'I am a real artist doing real work and my work is supposed to be here by the power invested in me'. But what does the authority of the yellow vest mean for an art critic?

Stephens comments that '*Yellow Vest Syndrome* alludes to what we value'.⁴ By extension, in 'donning the vest' within an exhibition, an artist might 'get away with anything', conferring art status to almost any object or practice.⁵ But for the arts writer accommodating the authority of the vest can be a murky business. Whose authority do we reflect when critiquing an exhibition? In this case I proceed on a somewhat naive premise that I am commissioned to approach the art exhibition by way of my own aesthetic experience.

Experiential test-site number one is *Above Below* (2008) by Alex Spremberg. When viewed as a detached image in the media-kit the individual parts of *Above Below* hover like small UFOs, emitting eerie rose- and green-coloured glows from their base – delightful. But in-situ the work looked more like a bad case of architectural acne. The little piles of *papier mâché* covered in 'enamel/acrylic' rise as wall pustules that threaten to erupt their feverish pink and viral viridescence upon any audience member who dares venture too close. Is this nothing more than the yellow vest stripped bare?

In the interests of giving Spremberg 'a fair go', it is possible that the contingencies of the viewing conditions, such as lighting, the time of day, and so on, influenced my distaste. Indeed, if nothing else the work demonstrated the unpredictability that different venues present an installation. FAC does present certain challenges to artist, curator and installation team. Light switches and small electrical covers



Kate Vickers, (2009)
*Yellow Vest Fever:
digging and dealing*,
Art Monthly Australia
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rise up only to be 'masking taped' and painted over. The treatment, like the venue, requires some work on your belief suspension abilities. Is this something that should be ignored? Is it impolite to point it out? When I review an exhibition should I attempt to adjust my vision until the artworks exist within an idealised, isolated, clean, smooth void, like some kind of mind's-eye Modernist white cube?

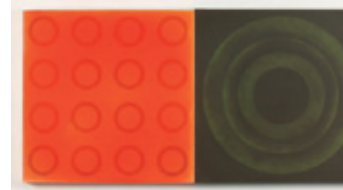
Visitors to *Yellow Vest Syndrome* entered a structure built by convicts as a psychiatric hospital in the 1860s. Maybe for some artists who view themselves as 'other' in a raw resource driven state there is some sense of the ironic in a venue that once housed the criminally insane and now houses artists and their creations. Indeed, many WA artists choose to stay in our sandy enclave for that very reason. There is a palpable 'other'; some kind of opposition to sink their teeth into; something to counter; a structured system of mining town values to bounce off in our post-alter-whatever-modern times. The culture and history of FAC, its brute situated-ness, is strongly evidenced in the material form of its building, its residual styling and quirky details, and it is this that both enhances the works and inspires the artists whose exhibitions it houses.

Experiential test-site number two is Sarah Elson's *Anigozanthus (eudaimonia hybrid)* (2007). Elson did not create the work specifically for FAC or this exhibition, however with it she takes on the building's presentation challenges and wins. A nod to the artist. The fragile textures and shapes of kangaroo paws cast in recycled alloys of silver, copper, bronze and gold were showcased by the detail of two long cracks that run through the plaster of the wall where the work was mounted. The cracks in the plaster are an inherent part of this heritage building. Elson's work 'moved' with the walls and the subtle shifts of the old foundations, playing on just that juxtaposition of ephemerality and permanence, resulting in a pleasing delicacy. Confluent with Elson's refined sensibility, the didactic panel for the work was hidden around one of the room's 'extra' internal corners. The curator, and Elson herself, had no need to tell us what to think or how to view the work. It spoke for itself, and on that alone you made your personal judgement of taste, with no need of a didactic panel.

Experiential test-site number three is by the pvi collective. In the work *lcau: on patrol* (2009) the group relies on the possibilities afforded by authoritative uniform clothing, brother of the yellow vest. They walk the streets of Perth as 'Loyal Citizens Underground' reminding their fellow citizens how easily their behaviour may fall into the illegalities of 'loitering', 'protesting', 'jaywalking' and 'littering'.⁶ As Stephens points out, many artists 'would not hesitate to don the [yellow] vest, actual or metaphorical. They are always ready to exploit the cover afforded by its visibility in seeking out culture jamming possibilities.'⁷ In reaching an exhibition audience pvi collective also relies on the artifice of a curatorial yellow vest to point out the mechanics and import of their 'situations'. Their video documentation is installed with a healthy serve of didactic panel.

Didactic panels present a dilemma: to read or not to read. Do you read them before contemplating the work? If so you may risk exposing yourself to overbearing and patronising artistic instruction; or worse, the cloaked motives of the curatorial might give a helping hand to works that otherwise fail to deliver anything that is really visually memorable.

Yellow Vest Syndrome's didactic panels did command much attention: they were large and intimately co-located with the artworks. Their role was clear. In these 'anything goes' days, post Arthur Danto's particularly Western conception of an abrupt end for art and the premature birth of an artworld, anything can be art.⁸ An alienated general public, along with a would-be art critic, might be hard-pressed to recognise the status and value of works without a didactic panel to locate them and some vague theory to authorise them. Frankly, we might be at a loss to know how to appreciate much of this 'stuff' without an ideological and academic lifeline thrown us by the curator. So bottom-line, an exhibition curator is very much part of a show. A fluorescent-vested Stephens directed the reviewer



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and audience alike to the safety of the yellow brick-paved road, issuing instructions to 'stop', 'slow' or 'give-way' on the journey through West Oz.

By turning the yellow vest inside-out it is possible to speculate that *Yellow Vest Syndrome* may have served as a marker for the cultural jam that arts writing is in; a valuable prompt to review our reviewing and edit our editors. Without reading the 'hazard ahead' sign proffered up by a yellow-vested Stephens standing at the side of the road, the reviewer may earnestly take up the curatorial lines, playing them out in sticky apparatchik-style. When we review an exhibition we respond to the yellow vest: we carry out sets of instructions and make pledges to follow certain rules in the future. Only then do we know we are doing real cultural work.

Notes

1. J. Stephens, 'Yellow Manoeuvres' in *Yellow Vest Syndrome: recent west Australian art*, exhibition catalogue, 2009(a), p. 6.
2. The notion of a local commonsense of good taste. For more see H. Gadamer, *Truth and Method*, Continuum, New York, 1975.
3. J. Cathcart, 'Director's Foreword' in *Yellow Vest Syndrome* exhibition catalogue, 2009, p. 2.
4. J. Stephens, 'Curatorial Essay compiled 9 March', 2009(b), n.p.
5. Stephens, 2009(b): n.p. For more on the conferral of art status see G. Dickie, 'What is Art?: An Institutional Analysis' in *Art and the Aesthetic*, Cornell University Press, New York, 1974.
6. For more on the 'anything goes' approach to art see J. Forsey, 'The Disenfranchisement of Philosophical Aesthetics' in *Journal of the History of Ideas*, Issue 64:4, University of Pennsylvania Press, Philadelphia, 2003, pp. 581-597.
7. From the work's didactic panel.
8. Stephens, 2009 (a): 6.
9. A. C. Danto, *The Death of Art*, Haven Publishing, New York, 1984.

Yellow Vest Syndrome: recent West Australian art, curated by Jasmin Stephens, was shown at Fremantle Arts Centre 31 January to 29 March 2009. Participating artists included Daniel Bourke/Jeremy David/Lisa Purcell, Tim Burns, Susanna Castleden, Erin Coates, Penny Coss, Annabel Dixon, George Egerton-Warburton, Sarah Elson, fremantlestories.com, Tarryn Gill and Pilar Mata Dupont, Mike Gray, Caitlin Harrison, Bevan Honey, Milly Kelly, Gian Manik, Tom Muller, Mark Parfitt, Christopher Pease, Perdita Phillips, pvi collective, Layli Rakhsha, Trevor Richards, Nalda Searles, Alex Spremberg, Aubrey Tigan, and Brendan Van Hek.

Kate Vickers is an artist and freelance arts writer, currently writing a Ph.D dissertation that will have significance to the theorising, curation, review, and criticism of digitally remediated performance and site-specific video installation works

PAGE 30, LEFT: Tim Burns, *Autogeddon Hood 6* and *Autogeddon Hood 7*, 2009, steel and car wrap, dimensions variable. Photograph by Bewley Shaylor; Susanna Castleden; RIGHT: *Grey Nomad Tracking - Four journeys around Australia. (Green)*, 2008, paint marker on folded camp table, 73 x 73cm. Image courtesy Galerie Dusseldorf. PHOTOGRAPH by Bewley Shaylor. PAGE 31, TOP TO BOTTOM: Caitlin Harrison, *B&S VII*, 2008, archival inkjet print, 60 x 90 cm; Mike Gray, *The Newhaven Grande (with study)*, 2008, archival inkjet print, 75 x 100cm; Trevor Richards, *Untitled 2*, 2006, acrylic, spray paint, resin on canvas, ply, 60 x 120cm. Photograph by Adrian Lambert, Acorn Photography. CITY OF PERTH COLLECTION: Alex Spremberg, *Above Below*, 2008, enamel/acrylic on paper *misché*, dimensions variable. Image courtesy Galerie Dusseldorf. THIS PAGE, TOP TO BOTTOM: Aubrey Tigan, *Honest Man*, 2008, red ochre carving on pearl shell, 16 x 14cm; Sarah Elson, *Anigozanthos (eudaimonia hybrid)* (detail), 2007, recycled alloys of silver, copper, bronze and gold, 200 x 100 x 0.8 cm. Image courtesy Galerie Dusseldorf; George Egerton-Warburton, *The Yellow Vest Theory*, 2008, digital print. Original photograph by Matthew Saville, reshoot by Bewley Shaylor. All images courtesy and © the artists.



Inside Pages, Left to Right
Susanna Castleden
Around the Antipodal Points (Back of the World) (detail), 2011
 Gesso and ink on board, 60 cm x 120 cm

Bruce Slater
Gaining Territory (Kitchen version), 2011
 Steel, Star Pickets, Sporting balls, 85 cm x 145 cm x 70 cm

Nicole Statter
Ruin, 2010
 Oil on Canvas, 31 cm x 41 cm
 Photography by Robert Frith, Acorn

Paul Uhlmann
cupola, 24th April 2011, archival image from on going project to
 breathe (what is it to live a life?), 2011
 digital print, 90 cm x 72 cm



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Inverted Consumption (there to here)

... A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo.

(Deleuze and Guattari, *Nomadology: The War Machine*, Semiotext(e), New York, 1986:380)

Ideas concerning location have immersed themselves into contemporary consciousness as if memes infiltrating information geography. On a day-to-day basis—through repetition, envy, compulsion and desire—the simple idea of being somewhere, belonging somewhere or indeed escaping somewhere takes over our mediated landscape like bacteria infesting warm, still water.

Driven by production and consumption, it is as if we have forgotten how to forget place. As consumers we are constantly reminded of our immediate attachment to experiential knowledge. No longer aimless, our dialogue with space is built on desire placating anxiety—this reciprocity played out through a constantly alert state of being. Despite shorelines disappearing, quakes rupturing cities and economies of scale laying industrial urban areas to waste, production and consumption of place maintains a kind of

un-interrupted constancy. Times change, trends come and go, memories are hardly trustworthy but desire remains tenaciously un-implicated.

Being ensconced and enveloped in a myriad of psycho-economic strategies defines our relationship to place. We easily and hopelessly continue to position ourselves within the most comfortable and affordable of paradigms, honing further consumption strategies in order to avoid and continue to understand where we are and where we are going. In the end location immersion is not about being where you are, it's about being immersed in production and consumption strategies.

From There to Here and In-between at face value seems a show by four Western Australian artists hell-bent on bringing context to being an artist faced by dislocation on a day-to-day basis. And it is—but this show also, on a more important level, discusses and disarms strategies of location analysis and questions of being and how these two cooperate within the social realm. *From There to Here and In-between* takes us outside our realisation that we are in place in order to consider the operations that engage this theatrical sensation... this is the intermezzo.

Susanna Castleden's mapping of idiosyncratic pathways adopts a type of psycho-geography, emulating if not capturing the spirit of movement, reminding us that everything desires



movement, everything moves together, everything moves everything else, everything is consumed and produced—even a pathway. These flows of energy are translated in Castleden's work like dance steps that move over re-trodden ground—re-processing mapped information as a charted choreography.

Nicole Slatter's psycho-emotive response to absentia charts a different strategy, one that utilises physical memory to engage our spatial response. In Slatter's work painting becomes and records the residual act of cultural memory, eliciting a sense of individual loss that brings De Chirico's metaphysical spaces to mind. Slatter reminds us that loss acts as an incredibly important signifier to consume.

Paul Uhlmann's subliminal renderings of caught time are evocative dwelling points. Reacquainting us with Fra Angelico and Giotto, Uhlmann collapses history by allowing light and the cycles of nature to be held in soft, contemplative spaces. Whereas these figures from history desire transcendence from earthly matters, Uhlmann paradoxically focuses our gaze on the sky to consider the all encompassing, interconnectedness of our being. His work defies locational strategies by poetically acknowledging that through breathing you are already and always in (this) place.

Bruce Slatter's objects demarcate space, in the same way a hunter, forager or searcher might chart their wanderings through "successful encounters". Seemingly eclectic,

Slatter's work identifies resourcefulness as a language that stipulates usage and therefore understanding, and in this sense resourcefulness becomes a way of charting the language of things. However, this is no safe semiotic ground—from there to here and back again; Slatter's work constantly confounds familiarity... these are egalitarian zones.

*... critical work is made to fare on interstitial ground
... critical strategies must be developed within a
range of diversely occupied territories where the
temptation to grant any single territory transcendent
status is continually resisted.*

(trinh t. minh-ha, *When the Moon Waxes Red*, London, routledge, 1991:229.)

Dr. Ric Spencer

Ric Spencer is an artist and writer based in Fremantle. He is currently Curator at the Fremantle Arts Centre.

PROJECT SPACE/SPARE ROOM



From There to Here and In-between

SUSANNA CASTLEDEN
BRUCE SLATTER
NICOLE SLATTER
PAUL UHLMANN

FRIDAY 27 MAY TO THURSDAY 16 JUNE 2011

OPENING THURSDAY 26 MAY 5-7PM

FLOOR TALK THURSDAY 26 MAY 4-4.30PM

From There to Here and In-between, Project Space/Spare Room, RMIT University, Melbourne (2011)
Group Exhibition Invitation, front and back



W
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L
D

Susanna Castleden
World,
Galerie Düsseldorf,
Perth, Western Australia
(2011)
Exhibition Invitation

SUSANNA CASTLEDEN

WORLD

Opening Sunday 20 February 2011 at 3pm. The artist will be present.

(Gallery open from 2pm - Exhibition dates : 20 Feb - 27 March 2011)

Galerie Düsseldorf

Susanna Castleden visually scrounges from the fields of cartography, history and geography, gathering elements that relate to knowledge, mobility and mapping. In this exhibition Susanna uses drawing and printmaking as a way of visualising our movement between places and around the world.

Image : "I must learn more about the world (antipodes and circumnavigations) 2010
gesso and paint marker on cotton rag paper 150 x 160 cm

Galerie Düsseldorf 9 Glyde Street Mosman Park Western Australia WA 6012 tel/fax 08 93840890
Gallery hours : Wednesday - Friday 11 - 5 Sunday 2 - 5 and by appointment. Closed public holidays
email : gd@galeriedusseldorf.com.au website : www.galeriedusseldorf.com.au



WORLD

**SUSANNA
CASTLEDEN**

Susanna Castleden
World,
Galerie Düsseldorf,
Perth, Western Australia
(2011)
Exhibition Catalogue

WORLD

Susanna Castleden

Galerie Düsseldorf

20 February – 27 March 2011

Essay Ric Spencer

Photography Bo Wong

Design Dan Bourke

ISBN 000-000-000-0



*TRACKING SUSANNA
CASTLEDEN'S WORLD*

DR. RIC SPENCER

'I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downward! The Antipathies, I think--' (she was rather glad there was no one listening, this time, as it didn't sound at all the right word) '--but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand or Australia?'"¹

Susanna Castleden's World is curiouser and curiouser... at first glance it is as it may seem, but *"contrary wise, what is, it wouldn't be. And what it wouldn't be, it would. You see?"*² Castleden offers us an expedition into a *World* that never was yet for all possibility might be. But from what or where do Castleden's worlds appear? Like Alice tumbling down the rabbit hole, Castleden takes us on a journey where that which is familiar is reconstructed to fit a slightly different lexicon.

Our dreams offer us a different world – albeit one built on our conscious life, and as Carroll cleverly weaved Alice's friends and family through her imagined world, so too does Castleden infiltrate our automatic modalities only to renovate their boundaries. In Castleden's post-Darwinian *World* the arbitrary nature of existence is given an evolutionary turn by skewing the known cartographic signifiers that have built our trust and fueling these through a new lexicon of information connection. In Castleden's work the world is mapped through tracking – objects, events, information – and responding to the natural flow of these – as if the world responds to the movement of things and not the other way around.

Castleden maps the choreographic rhythms of trade, the market place, media flow, weather and time – new worlds built on obscure, even obtuse linkages. Today the very act of tracking constructs, like a 3D laser cutter, models which create infinitely interesting over layering depth to our world.

Satellites abound in space whose sole mission is to track goods across the globe, others orientate our own position to fixed points while still others, along with an impossible amount of cabling under the oceans, generate infinite amounts of information which allows us to constantly position ourselves against world news, current trends and celebrity fixations. We seemingly always need to know who and where we are – and these two points are no longer distinct.

Castleden builds new worlds which respond to this constant act of mapping – lines in her work provide contours of tracked landscapes, gesso and ink build a topography of linkages – often in an unexpected fashion, through ash flows, or via holes that (like Alice falling) go straight through the world. In a world more rhizomatic than anything Deleuze and Guattari could have imagined – there is limitless potential in “tracking tracking” – as search engines tirelessly profile everything’s place in relation to everything else the very desire to track, place and trace intersection points has become a new life consciousness in itself.

The world has become interconnected like a massive tumultuous sea of cross-pollination and within this sea if you have the time to look, are some incredibly interesting if not bizarre connections. Susanna Castleden’s maps offer us a glimpse into these idiosyncratic pathways by adopting a type of psycho-geography, emulating if not capturing this spirit of cross-pollination, reminding us that everything moves, everything moves together, everything moves everything else, everything is consumed and produced – this is a mapping of a new, heaving global consciousness which creates tectonic shifts of its own.

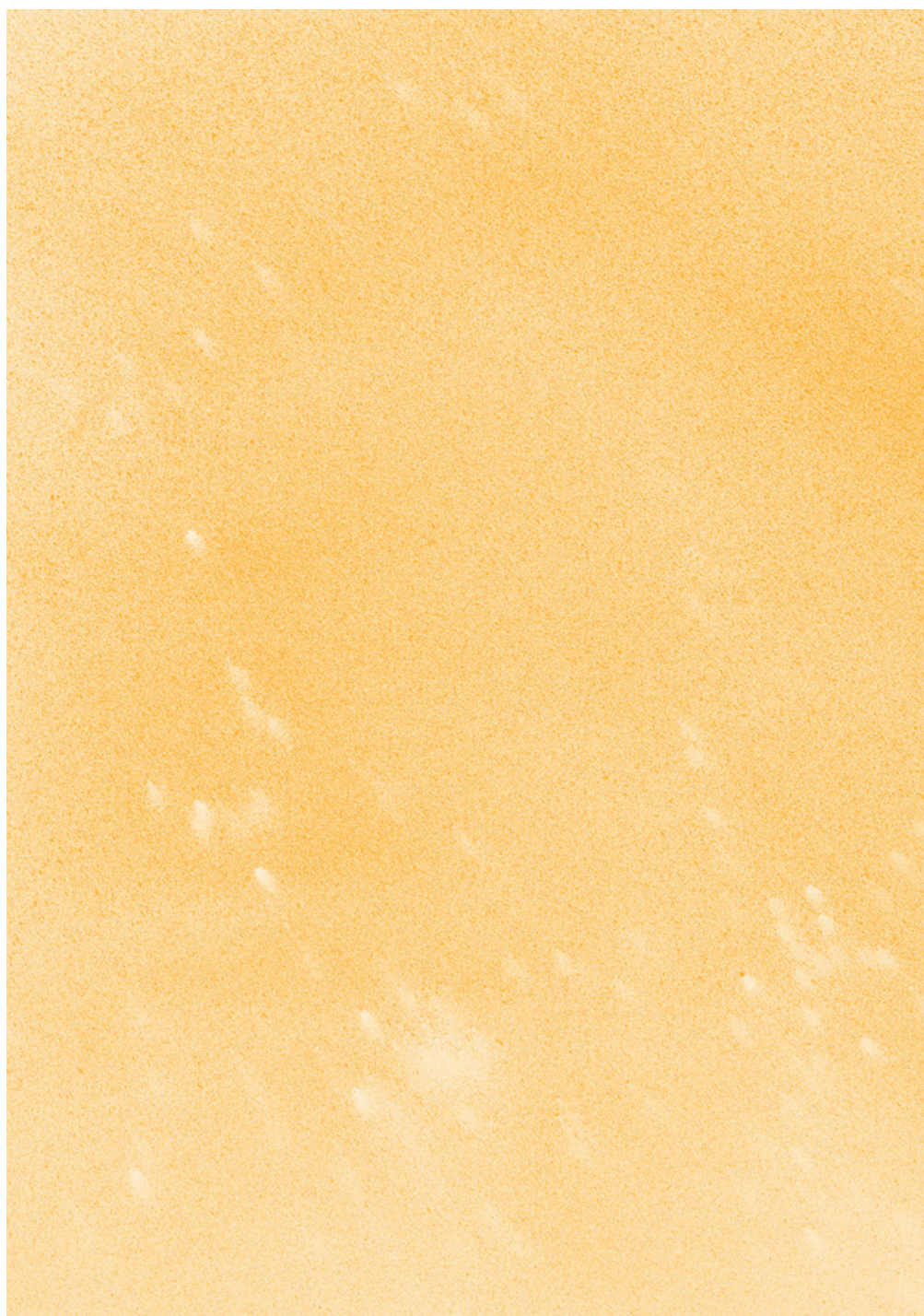
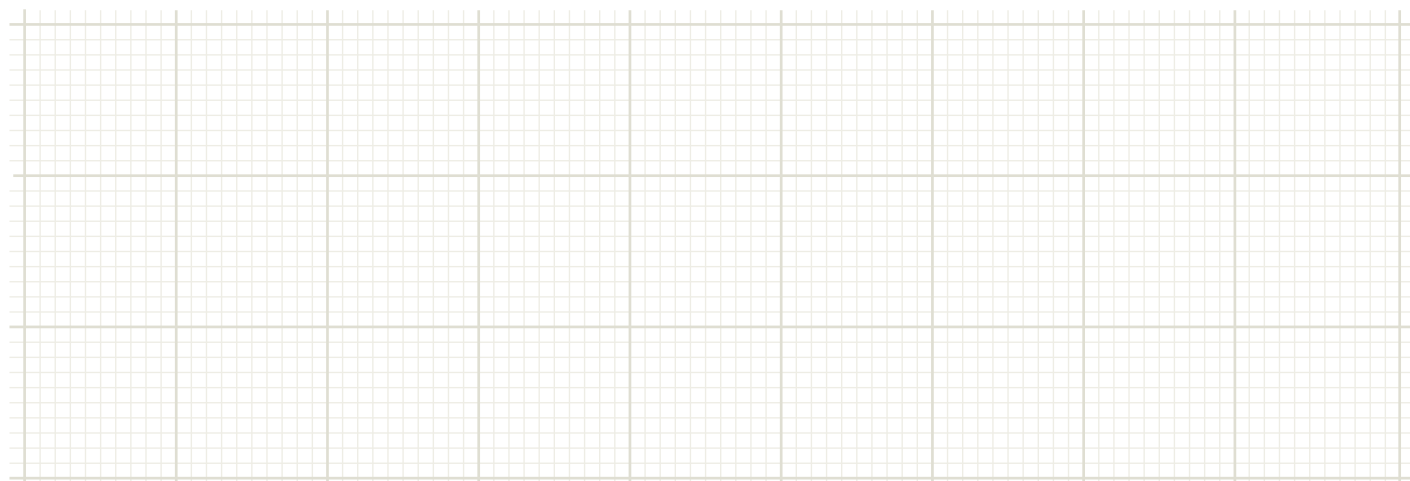
“Since we do not observe our own states of consciousness, nor those of others, we do not apprehend

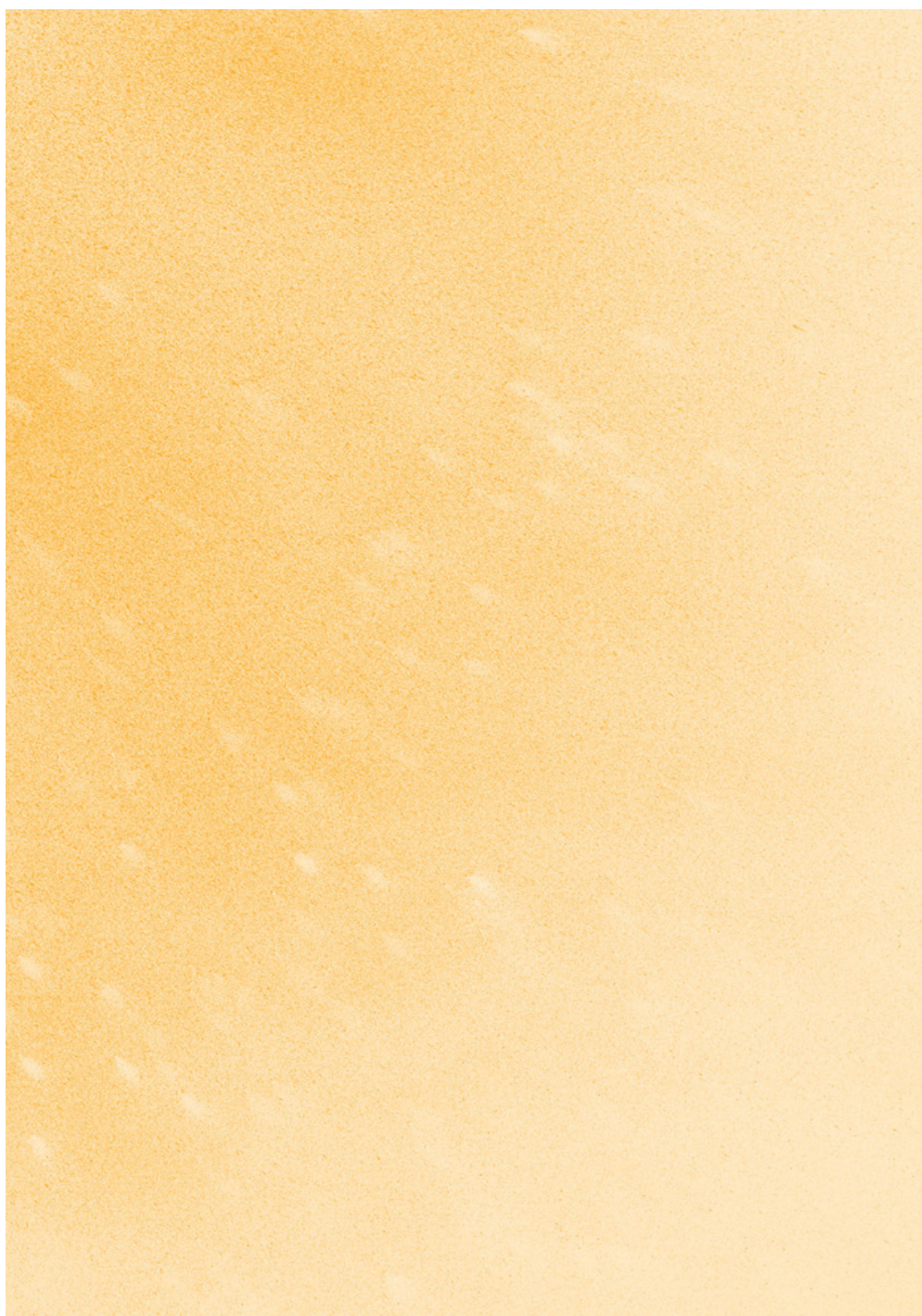
these states as spatial... How do we actually make the locational judgements about consciousness that we do? Not, clearly, by perceiving that conscious events occupy particular places; rather, by trading upon certain causal considerations. I suspect that the very depth of embeddedness of space in our cognitive system produces in us the illusion that we understand it much better than we do. After all, we see it whenever we open our eyes and we feel it in our bodies as we move.”³

How do we locate this new global consciousness – both within our bodies and more broadly within society itself – and how do we map its movements? Castleden offers us one approach – through this type of imaginative lexical mapping our understanding of who we are and how we got here is shifted, this attunes us to a shift in our sense of being. Playful and imaginative, Castleden maps a conscious shift – no longer do we want to know who or where we are but rather our spatial awareness is more and more being based on potential, particularly the latent potential in any information intersection we may find ourselves at. Our ability to track is being refined to satiate our desire to become a point of connection; this is now how we orientate ourselves through space.

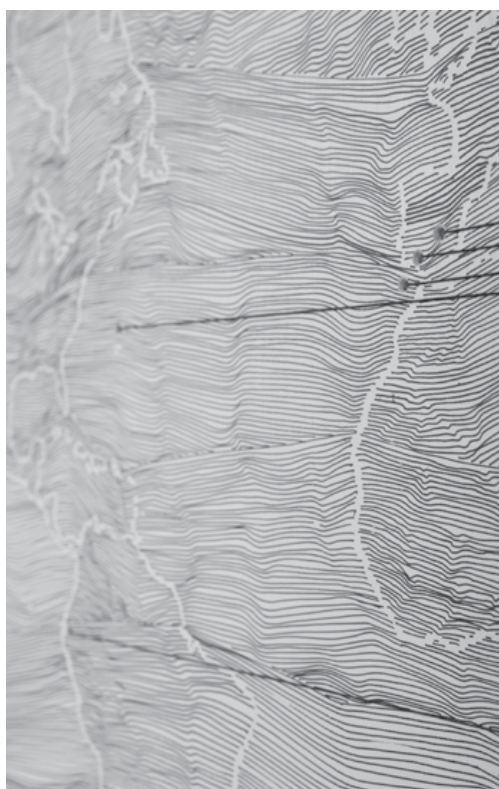
NOTES

1. Lewis Carroll, *Alice's Adventures in Wonderland*, eBooks@Adelaide, 2009; chapter 1
2. *Alice in Wonderland*, 1951, Walt Disney, released by RKO Radio Pictures
3. Colin McGinn, *Consciousness and Space*, Rutgers University (www.nyu.edu/gsas/dept/philo/courses/consciousness97/papers/ConsciousnessSpace.html)

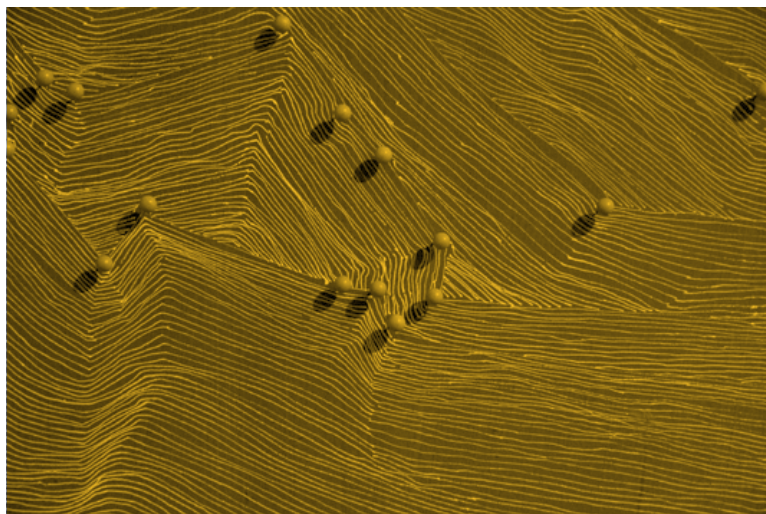


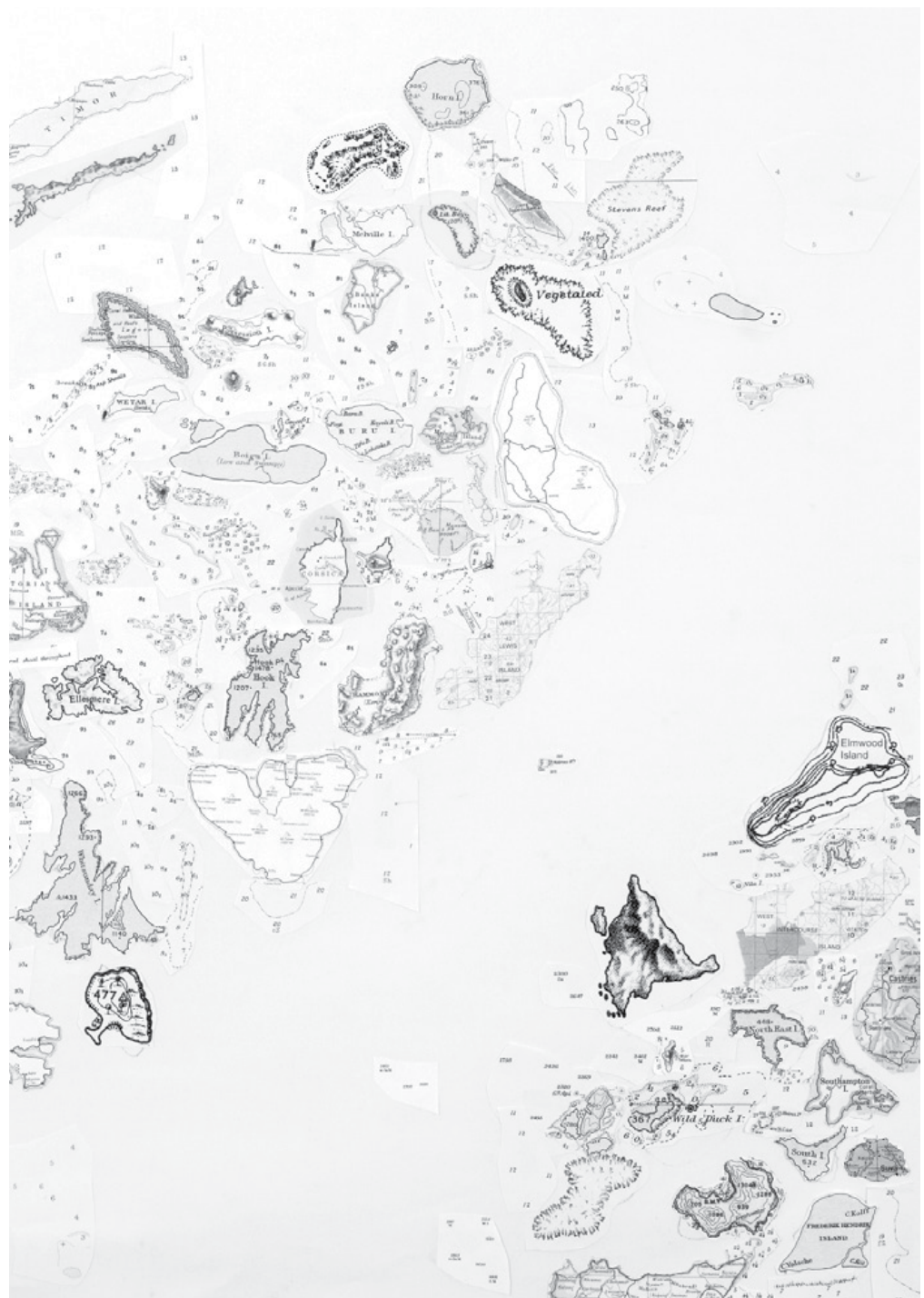














IMAGES

1 *Circumnavigation Scramble*, 2010.
Double-sided screen print on rag paper,
75 x 105 cm.

6 - 7 *Icelandic Volcano Cloud Causes
European Air Chaos 1*, 2010. Ink on rag
paper, 56 x 76 cm.

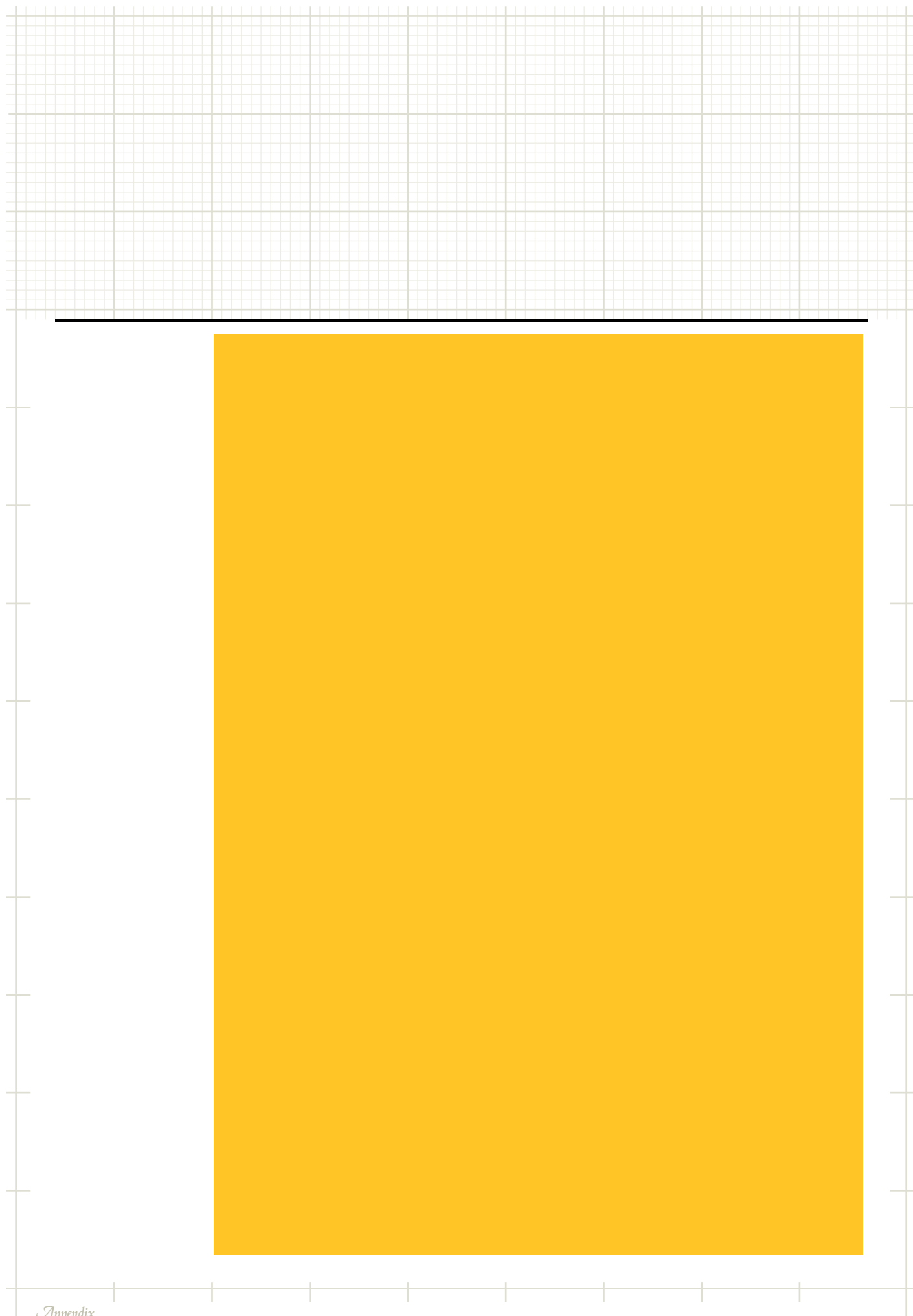
8 *The Other Side of the World (Digging
and Flying)*, 2010. Screen print, thread and
gesso on ply, 73 x 120 x 2.5 cm.

9 *Ibid.* (Detail)

10 *I Must Learn More About The World
(Antipodes and Circumnavigations)* (Detail),
2010. Paint marker and gesso on rag paper,
150 x 160 cm.

11 *Punctuations* (Detail), 2011. Gesso,
mapping pins and ink on board, 50 x 50 cm.

12 *Cut and Paste (World Islands, Dubai)*
(Progress), 2011. Screen print on rag paper,
150 x 210 cm. Edition of 4.

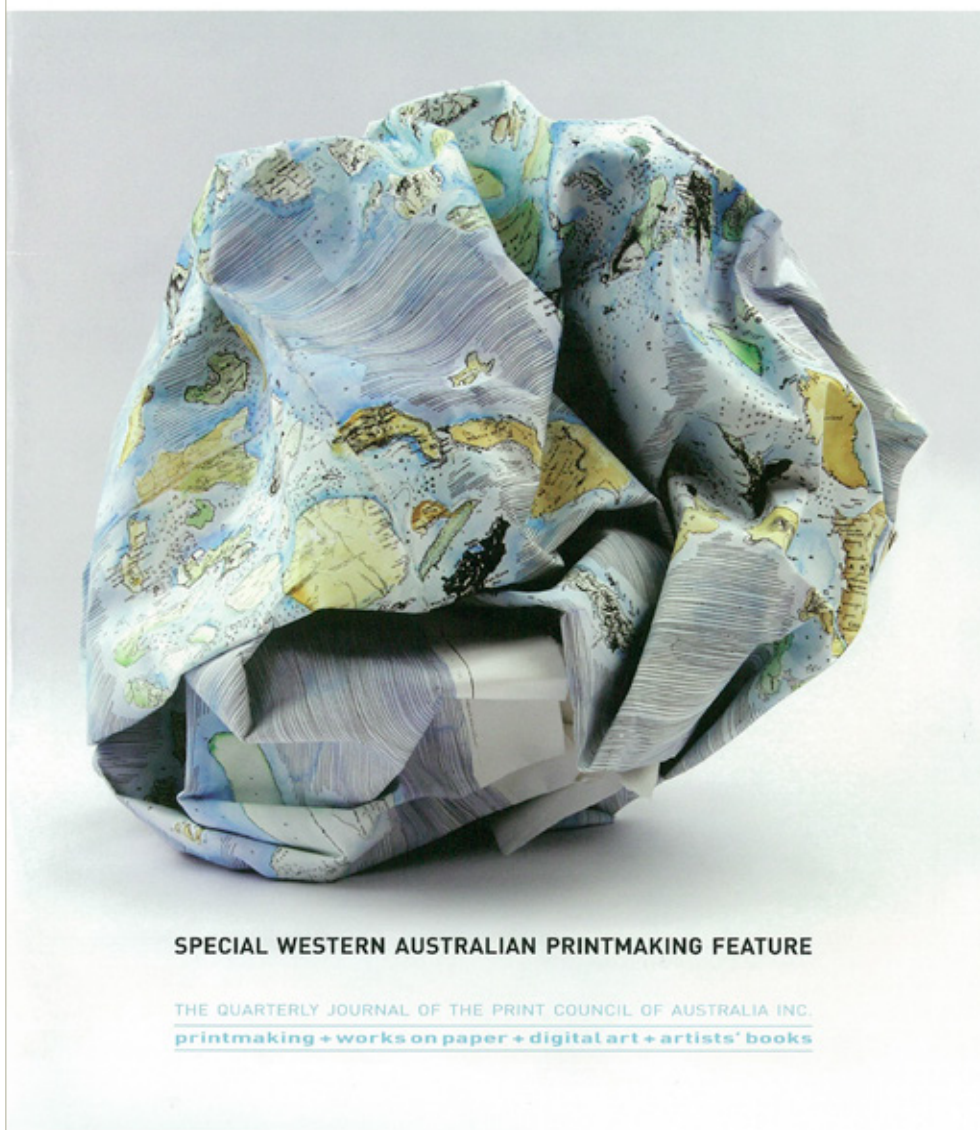


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NUMBER 4



SPECIAL WESTERN AUSTRALIAN PRINTMAKING FEATURE

THE QUARTERLY JOURNAL OF THE PRINT COUNCIL OF AUSTRALIA INC.
printmaking + works on paper + digital art + artists' books

Imprint magazine (2012)
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Volume 47, Number 4

feature western australia

To trace known and unknown worlds: mapping in the work of Heinrich Bunting, Susanna Castleden and Bevan Honey

by Paul Uhlmann, artist and lecturer Edith Cowan University, Mt Lawley (Perth).
Paul Uhlmann is currently completing his practice-led PhD at RMIT.

What does it mean to chart a distant territory; to illuminate knowledge of a place that was previously unknown and overlay successive stories over previous histories? Map-making reveals, it seems, key aspects of the cartographer's perception. Maps show the future and the past; they project, plan and navigate, often revealing the invisible to enable safe passage. However, they are also highly selective representations of place. The study of maps can therefore demonstrate essential points of collective focus for a community

of minds, and enable the scholar to sound the depths of a particular zeitgeist. This essay contemplates a fascinating map from antiquity by the German theologian Heinrich Bunting and ponders positions of power, knowledge and the history of mapping through select works by contemporary Western Australian artists Bevan Honey and Susanna Castleden.

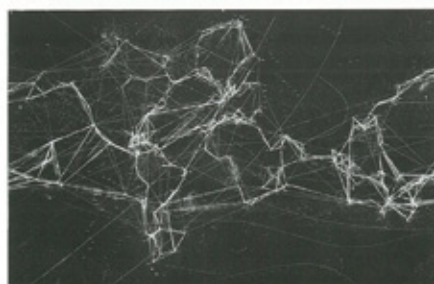
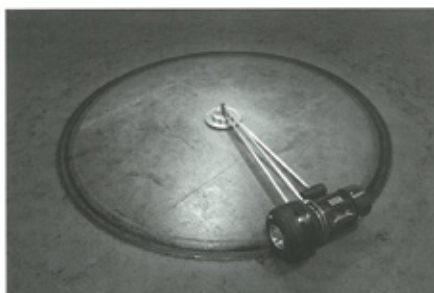
For anyone remotely interested in the history of Australia, it is significant that numerous maps from the ancient world are held within the Kerry Stokes Collection, Perth. Many of these maps trace

shifting, indistinct lines which attempt to bring to light, within European consciousness, an emerging coastline. These lines at times describe an edge of the unknown world and are often, it is supposed, crude guesswork. From AD 50 two late classical geographers, Ptolemy and Ptolemy, reasoned that, in order to balance the weight of the earth's landmasses, a Great Southern Land must exist in the antipodes¹. A woodblock map of the known world, printed in 1581 in Germany by Heinrich Bunting exemplifies this as a powerful work of the imagination. For historians, Bunting's map is an oddity, as it appears to outline the coast of Western Australia some twenty-five years before it was first recorded by the Dutch. It seems to suggest that knowledge of the presence of this enigmatic coastline was in circulation, but in a rather subterranean way. Perhaps it failed to surface in the collective consciousness, as fiscal value was yet to be found in this hostile and mythic land. Today, close scrutiny of a Western Australian mining map, with hundreds of dots representing current and future mining projects splattered overland and far out across the Indian Ocean, reveals that financial investment and value in this territory is well and truly comprehended.

George Seddon, in his landmark book of 1972, *A Sense of Place*, warned that, through incessant urban growth, Perth would sprawl along the South West coastline to link-up with

Margaret River to create a megacity, thus swallowing fragile flora and fauna. Regrettably, this prophecy appears to be becoming a reality. Bevan Honey is disturbed by this relentless consumption, which alters existing wilderness by digesting wetlands, sand dunes and landmass in order to extract capital and construct suburbs. His work questions this incessant indicator of economic growth and asks us to reconsider what is happening. It all rests on the perspective we take on these matters. For a site-specific work on the pristine sand dunes of the Moore River, his choice of materials included surveyors tape and site pegs. *Love is blind* (1999) could only be viewed from the opposite side of the river, which had already been urbanised. When the spectator stood at a particular spot, all of the sightlines came together to create the framework of a house plucked from a home catalogue, in the style of one of its finest choices — a 'Southern Cross'. Seen from various other viewpoints, these lines collapsed and became senseless marks in the wilderness. Honey, at a later date, projected several more ideal homes, this time using chalk lines traditionally employed to map sport lanes, onto Reconciliation Place in Canberra. Each home had a wonderful view of Lake Burley Griffin and Parliament House.

Humour runs through Honey's take on mapping, as his *Burnout Machine* (state dependent memory) (2010) demonstrates. This work has a wheel that is anchored to a spot within a gallery and hooked up to an engine. A pivotal arm holds the wheel in place so it endlessly burns around and around, describing a circle. The smell of burnt rubber wafted down into other galleries when this work was shown at PICA in



top left
Bevan Honey, *Burnout Machine* (state dependent memory), 2010, metal, rubber and oil, driven by a small engine

left
Susanna Castleden, *Perpetual Cruise Line*, 2010, etched line print, 118 x 182 cm



2010. This impulsive work maps the suburban unconsciousness of Australia — a reminder of tense youthful machismo and car culture on the streets. It echoes the process of printmaking, which informs Honey's work and is part of his creative history. Both burnouts and printmaking develop through repetition, spurred on by the tactile pleasure of the process or by the advancing skills acquired.

Thinking through the mirror-world of print is also central to the work of Susanna Castleden. She is fascinated by movement, which she understands to be an essential quality of humanity. This quality of restlessness is also deeply engrained within her own psyche, for as a child her family zigzagged across oceans, living between London and Perth, before eventually settling in Fremantle. Incessant travel meant that she was often poring over maps and reflecting upon distant relatives, while wondering about the places she was yet to experience. This childhood study of world maps informs her current project, which imaginatively traces ephemeral lines of corporate and individual travel by air, sea and land. Often these journeys seem to have no beginning or end. *Perpetual Cruise Line* (2010) demonstrates this, as its viewer considers the globe from the point of view of a distant satellite looking down on a time-exposure of lanes of travel. The cruise ship routes that these lines describe are circular, endlessly looping over and over so that the journey never ends and the point of destination is paradoxically also a point of departure. These caustic journeys to nowhere appear to be symbols of contemporary futility, where romantic desires to reach toward distant unknown horizons are flattened out. Such desire cannot

be realised it seems, and yet there is still hunger for the unknown.

Maps are continuously being redesigned and remade as the knowledge of a place or environment shifts and changes. The map of the world by Heinrich Bunting, as a case in point, attempted to give form to the known world by also guessing at what might be there. But sometimes the map changes because the geography is physically altered. In recent years, for example, prior to the Global Financial Crisis, the hubris of those with silly money gave license to executives to play at being god by creating islands just off the coast of Dubai. By dredging sand from the sea and shaping it into the form of continents, this state-owned company created an ambitious archipelago, called 'The World'. Ironically, this attempt at redrawing the map is sinking fast, as these billion-dollar utopian islands appear to be sliding back into the sea. With her recent work *Building The World at the correct position and the correct shape* (2012), Castleden draws attention to the futility of this exercise in property development. This crumpled globe appears also to be deflated and depressed, as if to reflect upon the impossibility of giving correct shape and form to a place. For even in this sophisticated world of GPS navigation it is still not possible to represent completely the layered, historic complexity of a site. ♦

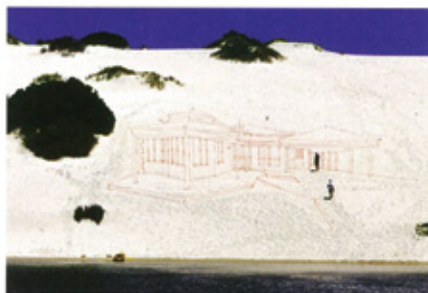
References

1. Robert Hughes, *The Fatal Shore: A History of the Transportation of Convicts to Australia 1787-1868*, Pan Books: London, 1987, p.43.
2. See Foster, 'Focus on linocut: ideas from the 2010 Silk Cut Award for Linocut Prints', *oilPRINT*, Autumn 2011, Vol 46, No 1, p.35. See Susanna Castleden's description of her working process in *Perpetual Cruise Line*.



top left: Heinrich Bunting (German, 1545-1604), *Die Eigentliche und Warhaffte Gestalt der Erden und des Meers*, Cosmographia Universalis, 1581, woodblock map, 27 x 26.5 cm, Kerry Stokes Collection, Perth

top right: Susanna Castleden, *Building The World at the correct position and the correct shape*, 2012, hand-colored screenprint on rag paper, 55 x 55 x 55 cm



Bevan Honey, *Low is blind*, 1999, Moore River, WA, surveyors tape and site pegs on sand



Bevan Honey, *Low is blind*, 2005, Recollection Place, Canberra, chalk lines on grass

Further reference:

- www.nla.gov.au/media-releases/kerry-stokes-to-lead-rare-charts-to-the-nla
- www.pica.org.au/view/Bevan+Honey/42/
- www.artlink.com.au/articles/3472/your-reference-to-more-gracious-living-bevan-honey/
- www.susannacastleden.com
- www.stuff.co.nz/travel/international/4594274/The-World-is-sinking



Archipelago

An exhibition of works by Susanna Castleden

Closing drinks 5 – 7 pm Thursday 3rd Oct 2013.

RMIT School of Art Gallery, Building 2, Level 2, Bowen St. Melbourne



Susanna Castleden, *Archipelago*, RMIT School of Art Gallery, October 2013
Exhibition Invitation



Susanna Castleden, *Archipelago*, RMIT School of Art Gallery, October 2013







Archipelago Works List

Susanna Castleden

RMIT School of Art Gallery. October 2013

Works on wall, counterclockwise from door.

1. *Atlas Pages (Australia)* (2013). Ink on map. 39 x 54 cm.
2. *Atlas Pages (South America)* (2013). Ink on map. 39 x 54 cm.
3. *Atlas Pages (Eurasia)* (2013). Ink on map. 39 x 54 cm.
4. *Atlas Pages (Iberian Peninsula)* (2013). Ink on map. 39 x 54 cm.
5. *Atlas Pages (The Middle East)* (2013). Ink on map. 39 x 54 cm.
6. *Two Islands on Two Islands on the Other Side of the World* (2013). Digital print 112 x 162 cm.
7. *Bermuda Sunset, Rottneest Sunrise, Revisited* (2013). Gesso on rag paper. 130 x 220 cm.
8. *Clipperton Island* (2013). Maps and varnish on rag paper. 120 x 140 cm.
9. *Zanzibar Island* (2013). Maps and varnish on rag paper. 110 x 100 cm.
10. *Antipodes Island* (2013). Maps and varnish on rag paper. 110 x 100 cm.
11. *Copenhagen Train I* (2013). Gesso on rag paper. 80 x 110 cm.
12. *Copenhagen Train II* (2013). Gesso on rag paper. 80 x 110 cm.
13. *Warwick Long Bay* (2012) Gesso and Screen print on rag paper. 135 x 120 cm

Works on wall, counterclockwise from door.

14. *Folded Globe* (2013). Watercolour on rag paper. Approx 50 x 50 x 50 cm.
15. *Scrunched Ball (Unknown City)* (2013). Identical paper maps, glue. Approx 45 x 45 x 45 cm.
16. *Scrunched Ball (Disappointment Rock)* (2013). Identical paper maps, glue. Approx 45 x 45 x 45 cm.
17. *Scrunched Ball (Great Sandy Desert)* (2103). Identical paper maps, glue. Approx 45 x 45 x 45 cm.
18. *Scrunched Ball (Albany)* (2013). Identical paper maps, glue. Approx 45 x 45 x 45 cm. Photograph
19. *Building the World (Mark II)* 2013. Screen print, watercolour and gesso on rag paper. Approx 70 x 60 x 60 cm.
20. *Scrunched Ball (Pacific Ocean)* (2013). Identical paper maps, glue. Approx 45 x 45 x 45 cm.
21. *Inside Out* (2013). Reversed maps, exercise ball, varnish. 65 x 65 x 65 cm.
22. *Round the world print* (2012-13). Gesso, paper, cardboard box. 30 x 3000 cm

Works on pillar.

23. *Atlas Pages (East China)* (2013). Ink on map. 54 x 39 cm.
24. *Atlas Pages (The Balkans)* (2013). Ink on map. 54 x 39 cm.
25. *Globe Ball* (2013). Maps, exercise ball, varnish. 65 x 65 x 65 cm.